

# GUARDIAN

SEPTEMBER 24 - 30, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 52 • FREE



## Kink dreams

Peter Acworth is the Hugh Hefner of fetish — and he's turning his San Francisco castle into a destination for the world p16

GUARDIAN PHOTO OF PETER ACWORTH AND PRINCESS DONNA BY PAT MAZZERA

### EDITOR'S NOTES

By Tim Redmond  
> tredmond@sfbg.com

District elections changed everything. You can see it in the interviews we've been doing with candidates for supervisor. Ten years ago, most of the incumbents were political hacks, bought and paid for by the mayor and downtown. So were most of the serious candidates challenging them.

We didn't tape the interviews back then, but I remember them well: we spent a lot of time arguing with people, trying desperately to find some reason why people who had raised more than a quarter of a million dollars to run for citywide office might possibly be worth endorsing. We spent hours arguing among ourselves about who was the least awful, trying to count to five or six to fill a slate, knowing that some of the candidates we were backing had no chance of winning — or that they were, at best, marginally acceptable.

Now almost every district has good candidates: people who have roots in the communities they want to serve, people with credible ideas about addressing the city's problems — people who seem to be more interested in progressive policies than in making the mayor or campaign contributors happy.

The problem we have this year, in some districts anyway, is not finding one tolerable candidate — it's choosing between several very good ones.

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9.24.08

The fact that Newsom has paid no political price for his continuous opposition to affordable housing is stunning.

## An economic locavore policy

**EDITORIAL** Local food is all the rage in San Francisco these days. The locavores and the slow-food people held a conference at Fort Mason a couple of weeks ago that drew huge crowds. Mayor Gavin Newsom is on board, and he loves to talk about creating a sustainable San Francisco. There are people in town who talk about energy independence, who talk about shopping locally, about building a city where people can live and work without using private cars.

We're all for it — but in the wake of the wrenching meltdown in the financial markets, San Francisco needs to take a broad approach to the city economy. It's time to develop a comprehensive plan to turn San Franciscans (and their government, businesses, and institutions) into economic locavores.

There are three basic reasons why the housing, credit, and financial markets are in the worst crisis since the Great Depression. The first two are related: The complexity of the financial instruments and securities being traded has increased so dramatically that even the heads of big investment banks didn't know exactly what they were buying and selling. And the regulatory system under the George W. Bush administration has been unable and unwilling to keep up.

There's not a lot San Franciscans can do locally to fix either of those problems (other than work to elect Barack Obama in November).

But the third factor in the current crisis is the globalization of money — and that's something San Francisco can address.

For years, most famously in Seattle in 1999, protesters in this country have clashed with major institutions like the World Trade Organization over globalization issues. For the most part, they've focused on trade — on America losing jobs to low-wage companies, on big American chain stores selling goods made in third-world sweatshops, and on American money going to multinational corporations.

CONTINUES ON PAGE 7 »

## THIS MODERN WORLD

by TOM TOMORROW



## Newsom's problem with affordable housing

By Calvin Welch

**OPINION** No mayor in modern San Francisco history has opposed more affordable-housing initiatives than Gavin Newsom. It's time to make him pay the political price.

Newsom is the primary foe of Proposition B, which would create an affordable-housing fund in the city's budget. At a time when fewer than 1 in 10 San Franciscans can afford the cost of a median-priced home and some 40 percent of all tenants spend 50 percent or more of their income on rent, the mayor's position is a civic tragedy.

There's currently only about \$3 million permanently budgeted to affordable housing in the city's \$6 billion budget. Proposition B would increase that to about \$30 million. Half of the funds would go to the construction of homes of two bedrooms or more for families with dependents, and 40 percent would be earmarked for homes affordable to people earning \$18,000 a year or less (including seniors, people with AIDS, people at risk of homelessness, and our neighbors with other special needs).

The measure is supported by the Democratic Party, the Labor Council, the Sierra Club, and more than 50 other neighborhood, community, and environmental organizations.

Newsom's opposition to Prop. B has to be placed in the context of his opposition to every major affordable-housing initiative proposed by either the Board of Supervisors or neighborhood residents over the past five years. Newsom and his administration opposed affordable-housing mandates for the Hunters Point Shipyard, proposals to increase affordable-housing fees for market-rate developers in the Market/Octavia Plan area, and increased affordable-housing fees for developers of the high-rise luxury condos at Rincon Hill. And, in a stunning display of arrogance and indifference, he refused to allocate some \$30 million appropriated for affordable housing by the Board of Supervisors last year — and then held a campaign-style rally in support of that refusal, arguing that the city already spent enough on affordable housing!

Last month, Newsom's Planning Commission passed on

to the Board of Supervisors an Eastern Neighborhood Plan under which less than a quarter of the new units would be affordable to anyone earning less than \$120,000. The city's own General Plan says San Francisco needs nearly two-thirds of all new units to be affordable if the city is to house its own workforce — a key requirement in any green, "smart growth" development policy of the type the mayor says he favors.

Newsom claims his opposition to Prop. B stems from his concern about set-asides in the budget. Yet Newsom, as mayor and supervisor, has supported every other set-aside placed on the ballot. It's just affordable housing that he opposes — even though Prop. B, which sunsets after 15 years, would account for less than 2 percent of the budget over that period and would leave some \$47 billion in discretionary funds on the table.

The fact that Newsom has paid no political price for his continuous opposition to affordable housing is stunning. It's time to change that — pass Proposition B with a resounding yes vote this November. **SFBG**

*Calvin Welch is a member of the campaign for San Francisco Housing Fund — Yes on B and a longtime affordable-housing advocate.*

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## LETTERS

### THE OTHER SIDE OF IMMIGRATION

Leaving aside the more ridiculous ideas in Bobbi Lopez's editorial ["A safe sanctuary city," 9/17/08] ("undocumented homeless youth forced to traffic in narcotics," immigrants are "the economic backbone of California generally subsidizing all of our lifestyles," etc.), I often wonder why my favorite progressive newspaper, which usually takes such principled stands in favor of labor and the environment, espouses such a rosy view of immigration and never presents an opposing viewpoint on the subject.

Immigrants, legal and illegal, have a devastating effect on the economy. Why would a business owner or corporation pay an American worker a decent salary to do a job when he can exploit an immigrant and pay him or her far less? How are unions to grow and thrive when new arrivals are working for pennies? The argument that American citizens won't do many jobs is fatuous and misleading. Through most of our history Americans of all races and creeds were gainfully employed as dishwashers, fruit pickers, and day laborers. The availability of cheap labor from abroad has directly caused the current shameful state of these once-acceptable professions. You simply can't be both pro-labor and pro-mass immigration.

As to the environment, Americans use more of the world's and the nation's natural resources than any other country. More Americans means more fossil fuel use, more loss of wetlands, and more commercial blight. Fortunately, Americans are procreating responsibly (Sarah Palin aside) and we now enjoy a zero-growth rate among our own citizens. That is good news for the environment. Unfortunately, immigration — both legal and

CONTINUES ON PAGE 7 »



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## EDITOR'S NOTES

CONT.,

Check it out for yourself: all of the interviews this year are on the Web, at our [sfbg.com](http://sfbg.com) Election Center.

Of course, there are still some people who don't get it. Sue Lee, who was once an aide to a district-elected supervisor named Nancy Walker, told us she thinks the last at-large board was better than this board, and that she'd support some sort of modification (read: repeal) of district elections.

(Excuse me, Sue: that last board was the group that then-mayor Willie Brown referred to as his "mistresses" who needed to be "serviced.")

And downtown hates the district board, because money can't control district supervisors. So I think we'll keep hearing about a repeal effort. I understand there are already focus groups being convened on the subject. I would never support a candidate who wasn't fully, completely, aggressively committed to district elections — but I think it's also important to support candidates who are going to make a functioning, as well as activist, board.

Lee also sounded like a Ronald Reagan administration official at an Iran-Contra hearing; she couldn't remember which Pacific Gas and Electric Co. official had told her to oppose the Clean Energy Act, and she had a hard time taking a stand on anything else. Ron Dudum was even tougher to pin down. We spent an hour asking him to say he was in favor of or against any policy at all — anything — and we got absolutely nowhere. (Oh, he thinks the city has a spending problem, not a revenue problem, but he couldn't tell us what he would cut.)

Eva Royale, who is running in District 9, told us she supports public power but opposes Proposition H. Huh?

Ahsha Safai, who is running in District 11, sent me an e-mail that said he couldn't be bothered to come in for an endorsement interview. Joe Alioto, who is running in District 3, never returned my phone calls. That's just lame; even Mayor Gavin Newsom, whom we criticize almost every week, comes down to talk to us at endorsement time.

We'll come out with our recommendations Oct. 8. But for a preview of how it's going, check out the Election Center. Never a dull moment. **SFBG**

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## POLICY

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porations that prey on impoverished people and foul the environment. All of those are crucial issues — but so is the globalization of finance, which has received less attention.

And we're not just talking about the stock market. The money San Franciscans deposit every day in local banks, the payments on mortgages and credit cards, the insurance premiums ... all that cash goes into a financial system that instead of reinvesting in communities is buying and selling complex international securities like credit default swaps and derivatives. The traders and top executives who make these markets get colossal paychecks and bonuses — and most of us get nothing. Now that the whole house of cards is starting to topple, the small businesses and the people who need credit to buy cars or washing machines or bicycles or a house — the ordinary residents of cities like San Francisco — are the biggest losers.

The plan the White House has put forward is one of the grossest examples of corporate welfare in a generation — and even the Democrats in Congress are hesitant to oppose it.

But if San Francisco is serious about building a sustainable city, the mayor and the supervisors ought to start working, now, to create a city-wide policy for economic localism. Among the elements:

- Banks that do business with the city should be required to set aside a significant amount of their loan portfolio for local small-business and housing loans. (The Treasurer's Office can start with Bank of America, which currently holds the city's deposit and payroll accounts.) The Community Reinvestment Act is far too weak and rarely enforced; San Francisco, with the leverage of a \$6 billion city budget, can do much better.

- Most city contracts go to companies outside of San Francisco. Local businesses need to get a strong preference.

- The San Francisco controller needs to start looking at the city's balance of trade — what do we import, what do we export, and how can we use more local products?

- The city needs to use tax policy to encourage local enterprise and discourage the out-of-town chains that use San Francisco as a strip mine.

There's much more on the agenda, and there are plenty of people with good ideas. The crisis will define our political era; the city ought to be moving now to be in the lead. **SFBG**

## LETTERS

CONT>>

illegal — accounts for *all* of the population growth we currently suffer from. More people living in America means a worse environment for all, and no amount of good-hearted wishful thinking can change that. You simply can't be both pro-environment and pro-mass immigration.

The immigration policies of 1908 don't work in 2008. How about some equal time for those of us who want to sharply curtail immigration, both legal and illegal, not because we are xenophobes or racists, but because we are American citizens and we deserve an immigration policy that makes sense?

**Paul Cafaro**  
San Francisco

### WHY CRIMES DON'T GET SOLVED

Having lived in Hayes Valley from 1966 to 1985 and since then in the Mission, I have found that reporting a crime to the San Francisco Police Department does not result in the crime being solved, ergo, where is the issue ["Vicious Circle," 9/17/08]? Eighty-five percent of the murders in SF are unsolved.

Arrests occur for the most part if someone is stumbled upon in the act.

**Tom Morrison**  
San Francisco


### FOR THE RECORD

In "Raiding Long Haul," 9/17/08, we misreported the name of a Slingshot staffer. He is Robert Burnett.

In Letters, 9/10/08, we omitted the name of the writer of the "Give Us Horses" letter. It was Patricia Cady, who lives in San Francisco.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.




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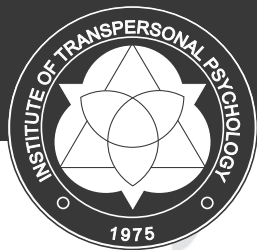
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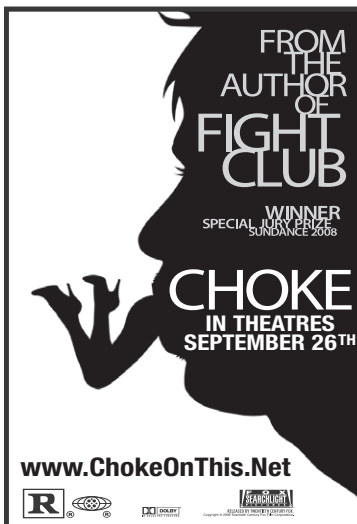
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THE SAN FRANCISCO BAY GUARDIAN (ISSN0096 4096) PUB-  
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# CONCERT UPDATE

## FEATURED SHOW



## MISSION OF BURMA HANK IV

9/26-27 INDEPENDENT

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## THIS WEEK

**RA RA RIOT**  
9/24 Rickshaw Stop

**SILVER JEWS**  
9/25 Fillmore

**JOURNEY**  
9/24 Sleep Train Pavilion  
9/27 Shoreline  
Amphitheatre

**ADAM STEPHENS**  
9/25 Swedish American  
Hall

**RANCID**  
9/26-27 Warfield

**MISSION OF BURMA  
HANK IV**  
9/26-27 Independent

**THE BRAZILIAN GIRLS**  
9/27 Mezzanine

**CALEXICO  
THE CAVE SINGERS**  
9/28 Fillmore

**MY BLOODY VALENTINE**  
9/30 The Concourse at  
SF Design Center



**PEOPLE UNDER THE  
STAIRS**  
10/1 Independent

**MSTRKFT**  
10/1 Mezzanine



**SIGUR ROS**  
10/3 Greek Theatre

**DANDY WARHOLS**  
10/4 The Grand  
Ballroom

**NIKKA COSTA**  
10/4 Independent

**IRON & WINE  
SHOLI**  
10/5 Bimbo's

**BLACK LIPS  
GRAND OLE PARTY**  
10/6-7 Great American  
Music Hall

**MURS  
KIDS IN THE HALL**  
10/7 Independent

**MARGOT & THE  
NUCLEAR SO AND SO'S**  
10/5 Independent

**HIGH PLACES  
PONYTAIL**  
10/8 Bottom of the Hill

**SILA & THE AFROFUNK  
EXPERIENCE**  
10/10 Independent



**NEW KIDS ON THE  
BLOCK**  
10/10 HP Pavilion

**KILLDOZER  
HANK IV**  
10/11 Bottom of the Hill

**SANTANA**  
10/11 Shoreline  
10/12 Sleep Train  
Pavilion

**BLACK KIDS**  
10/13 Great American  
Music Hall

**HOLLYWOOD UNDEAD  
THE FRAIL**  
10/14 Bottom of the Hill

**JOLIE HOLLAND**  
10/15 Bimbo's

**GHOSTLAND  
OBSERVATORY**  
10/17 Fillmore

**SAY HI  
THE IAN FAYS**  
10/18 Bottom of the Hill



**TINA TURNER**  
10/19 HP Pavilion

**STEREOLAB**  
10/21-22 Fillmore

**MARTIN SEXTON**  
10/23 Fillmore

**MOUNTAIN GOATS  
KAKI KING**  
10/24 Fillmore

**TAJ MAHAL**  
10/25 Fillmore

**RICHARD CHEESE**  
10/25 Bimbo's

**MASTER  
ESTUARY**  
10/27 Elbo Room



**GIRL TALK**  
10/27-28 Fillmore

**FUJIYA & MIYAGI**  
10/28 Independent

**MY REVOLVER  
ZODIAC DEATH VALLEY  
TRAINWRECK RIDERS**  
10/29 Bottom of the Hill

**CRYSTAL CASTLES**  
10/29-30 Independent

**THE BOTTICELLIS  
THE MUMLERS**  
10/30 Bottom of the Hill

**HOT TUB**  
10/31 Rickshaw Stop

**SCISSORS FOR LEFTY  
WHITE LIES**  
11/1 Rickshaw Stop

**ROKY ERICKSON**  
11/1-2 Great American  
Music Hall

**THE SPINTO BAND  
FRIGHTENED RABBIT**  
11/1-2 Bottom of the Hill

**CITIZEN COPE**  
11/3 Palace of Fine Arts

**RAY LAMONTAGNE**  
11/3 Paramount Theatre

**MASON JENNINGS**  
11/13 Fillmore

**DARKER MY LOVE**  
11/13 Independent

**JOAN BAEZ**  
11/18-19 Herbst Theatre



**KRS-ONE**  
11/21 Red Devil Lounge



**O'DEATH**  
11/21 Bottom of the Hill

**AC/DC**  
12/2 Oracle Arena

**OZOMATLI**  
12/11-14 Fillmore

**VEINNA TENG**  
12/13 Palace of Fine  
Arts

**METALLICA**  
12/20 Oracle Arena

**TWO GALLANTS**  
12/26 Fillmore

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The 150,000 members of UHW have thrown our union's full support behind progressive causes in California. Now we need your help to keep our union accountable to healthcare workers in California instead of union officials in Washington, D.C.

This Friday and Saturday, members of SEIU United Healthcare Workers -West will protest a hearing put on by national SEIU officials as part of an effort to remove our democratically elected leaders and take over our local union. This sham hearing is not just a threat to union democracy, it threatens all of our work to build a progressive movement.



**WHAT:** Rally for Union Democracy

**WHERE:** Fiesta Hall, San Mateo Events Center,  
2495 S. Delaware St., San Mateo

**WHEN:** September 26 & 27, 9:00am

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



## THIS WEEK AT SFBG.COM

**New:** Our 2008 Election Center — interviews with all the major local candidates, polls, info, and more!

## IN THE BLOGS

**Politics** Hunters Point Power Plant explodes, the fight against Prop. 8, more PG&E lies

**Noise** Extended interviews with Sonic Youth's Kim Gordon and Silver Jews' David Berman

**Pixel Vision** Queer comic artists gear up for Folsom

**Guardian's SF** Street Threads — our new local fashion feature

## Capitalizing on science

### Who's really sponsoring the California Academy of Sciences opening — PG&E or the public?

By Steven T. Jones  
› [steve@sfbg.com](mailto:steve@sfbg.com)

The new California Academy of Sciences, which opens to the public Sept. 27, combines creatively reimagined old standards such as the Morrison Planetarium and Steinhart Aquarium with a strong new focus on climate change and imminent threats to the planet's biodiversity.

"That's why I call it a natural future museum instead of a natural history museum," Greg Farrington, the academy's executive director, told journalists on Sept. 18 at the start of a press tour of the new facility.

The facility was built with roughly equal amounts of public and private money. Yet when visitors show up for the opening weekend's festivities, they'll be told they have Pacific Gas and Electric Co. to thank for the museum's opening, which includes free admission on the first day.

The central role that PG&E bought for \$1.5 million has included lots of signage at the museum, prominent mention in academy press releases, subtle plugs to journalists by museum staffers, and a spot on the five-person panel of academy leaders that addressed the assembled media.

The private utility company's high-profile opportunity to be associated with science, progress, and

environmental concern comes as PG&E is spending many millions of dollars to defeat Proposition H, the Clean Energy Act, and after decades of regularly lobbying against higher environmental standards for utilities.

"I think it's a perfect example of PG&E greenwashing its image and trying to associate itself with environmentally friendly policies," Aliza Wasserman of the activist group Green Guerillas Against Greenwashing told the *Guardian*. "PG&E is the very institution that can implement the technology we know we need to deal with this environmental crisis, and they haven't been doing so."

Ironically, while regular PG&E mailers decry local government's supposed untrustworthiness and warn against granting the city a "blank check" to issue revenue bonds to pursue public power projects, San Francisco taxpayers and government were the major sponsors of the museum's rebirth.

In addition to \$120 million in revenue from SF-voter-approved general obligation bonds (paid back by all city taxpayers, unlike revenue bonds, which are repaid through an identified revenue source), the Academy of Sciences got \$30 million in state and federal grants and receives \$4.8 million from the city's General Fund each year.



The living roof at the new California Academy of Sciences will always be a work in progress. | GUARDIAN PHOTO BY STEVEN T. JONES

"The hypocrisy," Wasserman said, "is striking."

## FRAGILE PLANET

From the cutting-edge living roof through the steamy simulated rain-forest and down to the rippling walls of the basement aquarium area, this is a truly stunning facility that has earned its many accolades. Yet PG&E's involvement seems to undercut the academy's new focus on climate change, which pervades many of the exhibits.

"Altered State: Climate Change in California" is an exhibit that takes up much of the museum's main floor, including many eye-opening, interactive displays and poignantly featuring the bones of both an endangered blue whale and the extinct *Tyrannosaurus rex* to drive home the alarming call to action.

"In California, our climate, our

way of life, and our economy will all be affected by climate change," Carol Tang, director of visitor interpretive programs, told journalists during the tour, adding, "The *T. rex* reminds us that mass extinctions have happened and we're in a mass extinction right now."

Yet as she discussed the academy's climate change research and advocacy role on the issue, she also noted the important involvement of Bay Area universities, Silicon Valley technology innovators, and PG&E, which contributed some clean technology gizmos to the exhibit.

Next, journalists were ushered into Morrison Planetarium for the debut of "Fragile Planet," an academy-produced show that lets viewers tour the cosmos and includes scary information about global warming

CONTINUES ON PAGE 13 »

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BY LLOYD DANGLE

DERIVATIVES, FORECLOSURE-TAINTED MORTGAGE BUNDLES, AND CREDIT DEFAULT SWAPS HAVE TURNED "INNOVATIVE FINANCIAL PRODUCTS" INTO "TOXIC DEBT."



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## ALERTS

By Katie Baker  
and Deborah Giattina  
> alerts@sfbg.com

### WEDNESDAY, SEPT 24

#### Sweet victory

After a year of protesting the military recruitment office in Berkeley, CodePINK has won its battle: operations at the Marine Recruiting Station have ceased. Celebrate this accomplishment at CodePINK's one-year "End Recruiting" commemoration, where you can hear testimonies from the peace activists who drove the recruiters out. Noon, free. Marine Recruiting Station, 64 Shattuck, Berk. (510) 524-2776, [www.codepink4peace.org](http://www.codepink4peace.org)

#### Business is good

Calling all social-minded entrepreneurs: need a confidence boost after last week's Wall Street fiasco? Get insights on and discuss experiences in business start-ups at the Young Entrepreneurs for Social Good meet-up. Network over pizza while learning about projects that benefit worthy causes such as education, the environment, and human rights. 6-8 p.m., free. Extreme Pizza, 1062 Folsom, SF. [www.yesgood.org](http://www.yesgood.org)

#### Stuff it

Be educated, entertained, and disgusted by Annie Leonard's short film *The Story of Stuff* (Free Range Studios), a comical yet sobering saga of how products and waste affect our lives. Then, learn about Cuban

farmers and scientists in *The Greening of Cuba*, a 1995 Food First film that focuses on sustainable agriculture. 7:30 p.m., donations accepted. Humanist Hall, 390 27th St., Oakl. [www.humanisthall.org](http://www.humanisthall.org)

### THURSDAY, SEPT 25

#### Alternative education

Free school is all about staving off your kid's antidisestablishmentarianism by providing an education in a nonhierarchical structure. Wondering what that means? Hear Audrey Goodfriend speak about her experiences as the cofounder of Berkeley's Walden School and Andrej Grubacic, a lecturer at the ZMedia Institute and University of San Francisco, discuss anarchist alternatives to traditional education at the next meeting of the Alexander Berkman Social Club. 7 p.m., donations accepted. Alexander Berkman Social Club, 522 Valencia, SF. [www.alexanderberkmansocialclub.blogspot.com](http://www.alexanderberkmansocialclub.blogspot.com)

### SUNDAY, SEPT 28

#### Blame game

Our problems with Iran did not begin in 1979, the year of the hostage crisis. In his film *IRAN (is not the problem)*, Aaron Newman, founder of the SF Chomsky Book Club and a member of San Francisco's Scary Cow film co-op, looks 30 years back to see where the trouble started a-brewing. The feature-length documentary includes appearances by Antonia Juhasz, author of *The Bush Agenda: Invading the World, One Economy at a Time* (Libri, 2006), and Larry Everest, who wrote *Oil, Power, and Empire* (Common Courage Press, 2003). 6:30 p.m., donations accepted. Revolution Books

2425 Channing, Berk. (510) 848-1196, [www.revolutionbooks.org](http://www.revolutionbooks.org)

#### Speak out for silence

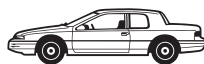
Nearly 100 people have been murdered in Oakland this year alone. Help stop the vicious cycle of violence at "Silence the Violence Youth Speak Out," where you can participate in discussions with youths and young adults from the Silence the Violence movement in Oakland. Street promoters and hip-hop artists like Sunni, Lil-O, and B'Janky will speak. 6:30 p.m., free. Niebyl-Proctor Library, 6501 Telegraph, Oakl. (510) 658-1448, [www.NewsAndLetters.org](http://www.NewsAndLetters.org)

### TUESDAY, SEPT 30

#### Nader supporters, rich and poor

If you're a Ralph Nader-Matt Gonzalez supporter, you have three options this Saturday. Have money to blow? Enjoy an "intimate lunch" with Nader and Gonzalez for a minimum contribution of 200 bucks. If you're a little more strapped for cash, catch the duo, along with Cindy Sheehan, at a rally in either San Francisco or Oakland. Intimate lunch. Noon, \$200 and up. (202) 471-5833, [events@votener.org](http://events@votener.org) (RSVP required)

Rally with Cindy Sheehan. 2:30 p.m., \$5-\$10 suggested donation. San Francisco State University, McKenna Theater, 1600 Holloway, SF. (510) 705-8864, [www.votener.org](http://www.votener.org). 7 p.m., \$5-\$10 suggested donation. Grand Lake Theater, 3200 Grand, Oakl. (510) 705-8864, [www.votener.org](http://www.votener.org) SFBG



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## Science CONT.

and the need to aggressively address the problem by turning our expansive scientific inquiries inward toward saving the planet.

Afterward, journalists were offered a question-and-answer session with a panel of experts that included Farrington; the academy's chief of public programs, Chris Andrews; architect Kang Kiang; Peter Lassetter, a principal with Arup, which did engineering work on the building; and, incongruously, Hal LaFlash, the director of emerging clean technology policy at PG&E.

I asked about the academy's new focus on climate change and why the venerable institution had allowed PG&E to play such a central role. I got a nonresponsive answer from Farrington, who said, "PG&E sells power because we all want power" and "The most important wells in the future aren't going to be oil wells, but wells of the mind."

LaFlash insisted that PG&E is one of the greenest utility companies in the country, an early sponsor of the landmark climate change legislation Assembly Bill 32, and that the utility is currently working on wind and solar projects throughout California. I noted that PG&E is also currently building four new fossil-fuel-powered plants in California, but then decided to avoid turning the session into an argument about PG&E.

Wasserman pointed out that PG&E now gets less than 1 percent of its power from solar and 2 percent from wind, and that the company's involvement with AB 32 helped water down the bill and protect PG&E's heavy investment in nuclear power. She also noted that PG&E is failing to meet state mandates of 20 percent renewable power by 2010.

By contrast, the Clean Energy Act would mandate a more rapid switch to renewable energy sources, calling for 51 percent of the energy powering San Francisco to come from renewable sources by 2017 and 100 percent by 2040. PG&E is aggressively opposing the measure, focusing on its call for a study of public power.

Academy spokesperson Blair Shane sought to minimize PG&E's role when I asked her about how the institution seemed to be helping the utility greenwash its image, saying the company was simply playing a role in the opening festivities and not influencing content at the museum: "We feel really good that our content is being driven by the scientists."

### LIVING ROOF

Since its founding back in 1853,

the California Academy of Sciences has been a respected research institution, a popular museum, and a political player in the community. With powerful friends, it resisted an effort in the 1990s to move the museum out of the park and successfully fought for a new parking garage and against creating more car-free spaces in the park.

The academy is a living, dynamic institution, much like the building's signature living roof — and subject to the same kinds of hard choices in coming years about whether to emphasize scientific purity or pursue more pragmatic pathways.

After touring the museum, I did a telephone interview with Paul Kephart, CEO of Rana Creek, which designed the roof and wanted to simulate a local ecosystem of flora and fauna that went through natural life cycles, including periods of death and decay.

"Selling the idea to the academy and the board was one of the most challenging aspects of the project," Kephart said.

He explained that the idea is to maintain the roof using an irrigation system for the first couple years, until it establishes itself, then remove the irrigation and stop actively tending the space, letting nature take over, even if that means weeds.

"I think that's a good thing," he said. "The roof should be allowed the opportunity for nature to express itself and be less controlled and more adaptive to climate and environment.... I always saw the roof as an experimental design."

Yet it's also an integral part of the building's design and aesthetics, and the academy has not yet decided how much of the roof will be allowed to go natural and how much will be managed. Kephart said it has amazing research possibilities because "nature will have the most influence on how the roof will behave."

Similar choices were at play in other parts of the museum, such as the Steinhart Aquarium, which was designed by the New York City firm Thinc.

"The whole idea underlying the aquarium is, this is an institution that studies the natural world," Thinc president Tom Hennes told me at the academy. While the new aquarium is larger than its predecessor, a few of its more ambitious plans — such as an open ocean exhibit and twice as many dive stations as the current five — were scaled back.

"Any exhibit starts with a huge dream," Hennes said. "Then you whittle it down to size." **SFBG**

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## P is for power grab

### Newsom measure seeks more mayoral control over transportation funds

By Sarah Phelan  
sarah@sfbg.com

Mayor Gavin Newsom wants voters to believe that Proposition P, which seeks to change the size and composition of the San Francisco County Transportation Authority (TA) board, will lead to more efficiency and accountability.

But Prop. P's many opponents — who include all 11 supervisors, all four state legislators from San Francisco, the San Francisco Planning and Urban Research Association, the Sierra Club, the San Francisco Bicycle Coalition, the San Francisco Democratic Party, and the Harvey Milk LGBT Democratic Club — say that the measure would hand over billions of taxpayer dollars to a group of political appointees, thereby removing critical and independent oversight of local transportation projects.

Currently, the Board of Supervisors serves as the governing body of the TA, a small but powerful voter-created authority that acts as a watchdog for the \$80 million in local sales tax revenues annually earmarked for transportation projects and administers state and federal transportation funding for new projects.

As such, the TA holds considerable sway over the capital projects of the San Francisco Municipal Transportation Agency (MTA), which operates Muni and has a board composed entirely of mayoral appointees. Prop. P would give the mayor more control over all transportation funding, which critics say could be manipulated for political reasons.

As Assemblymember Mark Leno told the *Guardian*, "This is a system of checks and balances that seems to be working well." And, as Sen. Carole Migden put it, "if it ain't broke, don't mess with it."

But if Newsom gets his way and Prop. P passes, the TA's board will shrink to five elected officials in February — and Newsom will be one of them.

TA executive director José Luis

Moscovich told us it wouldn't be a bad idea to have the mayor on the agency's governing board. "But that's different from taking the board from 11 to five members," Moscovich said. "And how would the districts be represented equally?"

Since the TA has only 30 staff members, compared with the MTA's 6,000 employees, Moscovich finds it hard to see how overhauling his agency would result in greater efficiency.

"Our overhead is 50 percent less than the MTA's," Moscovich said.



GUARDIAN ILLUSTRATION BY CHAD CROWE

"We are subject to all kinds of oversight. This is a sledgehammer to a problem that doesn't require it."

Tom Radulovich, an elected BART board member and the director of the nonprofit Livable City, believes that personality and policy questions lie at the heart of Newsom's unilateral decision to place Prop. P on the ballot.

"The mayor doesn't get along with the Board of Supervisors," Radulovich told us. "The way things stand, the mayor effectively controls the MTA, and the board effectively controls the TA. The mayor would like not to have to deal with the board."

This isn't the first time a merger has been suggested, and this isn't even the first time it's come up this year.

In February, MTA chief Nathaniel Ford suggested the merger, with the MTA in charge. At the time, Newsom was under intense scrutiny for dipping into a million dollars' worth of MTA funds to pay his staffers' salaries. He told the *San Francisco Chronicle* that taking over the TA was not his idea and not something his office planned to pursue.

But shortly after that, Sup. Jake

McGoldrick tried and failed to qualify a measure that would have divided the power to nominate members of the MTA's board between the mayor, the president of the Board of Supervisors, and the city controller.

Newsom retaliated with Prop. P, which would replace the TA board with the mayor, an elected official chosen by the mayor, the president of the Board of Supervisors, an elected official chosen by the board president, and the city treasurer.

While Newsom was honeymooning in Africa, mayoral spokesperson Nathan Ballard turned up the heat by criticizing the supervisors for spending TA funds on routine travel expenses and office supplies.

"I don't understand why money that is supposed to go to roads is going to couches and cell phones for members of the Board of

Supervisors," Ballard told the *San Francisco Examiner*. But according to public records, Newsom himself charged \$14,555 in expenses to the TA while he was a supervisor and a TA board member,

from 1997 through 2003. Jim Sutton, an attorney who

served as treasurer in both of Newsom's mayoral campaigns, has formed a committee to support Prop. P, ironically called Follow the Money.

San Francisco Bicycle Coalition executive director Leah Shahum, whom Newsom appointed to, then fired from, the MTA board last year, said that the TA has a strong record, not only of tracking dollars and winning matching funds at the state and federal levels, but also of making sure that the needs of bicyclists and pedestrians are represented.

"The system we have now is also the most protective of our dollars," Shahum said, noting that the TA is stringent about recipient agencies' meeting deadlines and keeping costs in check.

Moscovich warned that it's important that the city quickly move on from the battle over Prop. P, in light of the ongoing financial meltdown on Wall Street and the federal government's bailout plan.

"This financial tsunami that hasn't hit us yet will make it harder to borrow money to complete engineering projects," Moscovich predicted. "So it's important that we get beyond this and show a unified front, so that our credibility as a city is not in danger." **SFBG**





The 26 Valencia is one of the lines on Muni's chopping block.

GUARDIAN PHOTO BY ARLENE ROMANA

## Changing buses

Proposed Muni route changes are causing concern as decision time nears

By Saadia Malik

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It seems as though whatever changes to the Muni system the San Francisco Municipal Transportation Agency adopts, some people on the buses are bound to be upset. That decision could come as soon as next month, when the agency will consider acting on recommendations from its Transit Effectiveness Project (TEP) studies.

The proposed changes were presented to the SFMTA board of directors Sept. 16, when many riders weighed in with criticisms that their routes were being cut or changed as part of the first major overhaul of Muni since its inception more than 25 years ago.

Depending on whether the recommendations are approved in October or the decision is delayed, the changes to a system that has about 700,000 daily riders won't happen until summer or fall of next year. At the end of the Sept. 16 hearing, board chair James McCray Jr. requested that a subcommittee be formed to integrate the concerns of the 107 people who made public comments into the final plan.

The stated goal of the TEP is to revamp Muni into a "faster, more reliable, and more efficient public transit system for San Francisco." But with a finite pool of money, improving some lines means taking resources from others, and that means controversy.

"If only 1 percent of our ridership shows up to make a comment, that's 7,000 people," Julie Kirschbaum, TEP program manager, told us.

One was Evelyn Landahl, a 90-year-old resident of Laguna Honda who was upset about changes to the 36 line. "I know there are students who use this bus to get to City College and San Francisco State as

well," Landahl said. "As we older people leave this world, those kids will run out of gas some day. They'll need buses and services."

Mark Christensen, vice president of the Merced Extension Triangle Neighborhood Association, told the agency that "residents have not had a true voice in determining what is best for our community." He criticized the TEP's public outreach efforts, saying that the agency didn't do enough in certain areas, particularly his Merced Heights neighborhood, which would see disrupted service with changes to the M and J lines.

Jim Kirk, who lives in Noe Valley and travels by a combination of car and Muni, decided to attend the Sept. 16 hearing to express support for changes to the 48 line that would eliminate sections of the route. "There are too many buses, at least in my neighborhood," he said. "To me that's overkill." As a taxpayer, he said, he is concerned about reducing Muni costs.

The proposed modifications to the 36 line have triggered major debate. Some hearing attendees said there is no reason why a bus with such a low ridership should travel an already congested street. They claimed that there are as few as six and no more than nine riders on the 36 at any given time.

Additional route adjustments that have generated concern among riders, residents, and other stakeholders involve the 66 Quintara, the 38 Geary, the 3 Jackson, the 48 Quintara, the 17 Park Merced, the 18 46th Ave., the 26 Valencia, the 27 Bryant, and the 39 Coit.

Kirschbaum said that Proposition A, which voters passed last November, will be the main source of funding for improvements to the Muni system. **SFBG**

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By Molly Freedenberg  
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When it comes to BDSM porn peddlers Kink.com, apparently size does matter. At least, that's how it seems now that the steamy studio has purchased the 200,000-square-foot San Francisco Armory. Suddenly, everyone wants to know: What's the carnal concern going to do with all that space?

The answers are more diverse and ambitious than one might expect — ranging from creating a racy reality show to starting a perfectly PG-13 public community center. And thanks to the lascivious and lucrative imagination of Kink.com founder Peter Acworth, it might all be possible.

### CONCEPTION AND CONTROVERSY

Though Kink.com has been producing independent niche fetish sites like Hogtied.com, WiredPussy.com, and FuckingMachines.com for the Folsom Street Fair crowd for more than 10 years — first from Acworth's rented Marina District apartment and then from the Porn Palace on Fifth and Mission streets — it wasn't until Acworth purchased the historical landmark in the Mission District, and was met with opposition, that the provocative porn empire really made it onto the public's radar screen.

The armory, which was a training ground for the National Guard prior to its decommissioning 30 years ago, has been the center of controversy before. But that was mostly in-fighting between potential developers. Stringent zoning requirements and necessary but cost-prohibitive renovations discouraged buyers, leaving the Moorish behemoth on 14th and Mission streets vacant and outside public scrutiny.

But everything changed when Acworth got involved. His intended commercial use, for shooting scenes for all of Kink's Web sites, complied with planning codes. And he didn't need to do expensive renovations before he could start using, and profiting from, the building: what could be more perfect for bondage shoots or movies about women fucking machines than dungeons in disrepair? The only thing more ideal than the structure itself, according to Acworth, was its location in the heart of America's most fetish-friendly city. "You couldn't have dreamt up a more perfect place than a castle in the middle of San Francisco," says Acworth, who purchased the armory for \$14.5 million in 2007 and started operations in January of this year. "It's like divine intervention."

Acworth had to contend with a different kind of intervention



**Fit to be tied: Van Darkholme, Kink.com founder Peter Acworth, and Princess Donna bond in the boiler room of the San Francisco Armory, Kink's new home.**

GUARDIAN PHOTO BY PAT MAZZERA

## Kink dreams

Peter Acworth's fetish porn empire takes over the San Francisco Armory to create a new kind of dot-com

— from a neighborhood group called the Mission Armory Community Collective, which opposed Kink.com as a potential neighbor. Though careful not to condemn porn per se, the group said it feared that the company's presence in an already troubled neighborhood would introduce more problems. Even the Mayor's Office, potentially bending to pressure, issued the following statement: "While not wanting to be prudish, the fact that kink.com will be located in the proximity to a number of schools give [sic] us pause."

But the sale quietly went through, and even as protesters stood outside, Kink was already filming new scenes for its subscription sites. Since then, the protests have largely died down. As the company removed graffiti from the brick facade of the armory, fixed windows, and generally improved the

appearance of its stretch of Mission Street, neighbors began stopping by to congratulate Acworth — or to ask for a tour. (Incidentally, the public is invited to tour the armory on second Fridays. E-mail info@kink.com for an appointment.)

On a September afternoon, the building — mostly nondescript from the sidewalk except for the castlelike rooftop — seems quiet and innocuous. Three boys skateboard on the steps outside, stopping to talk to a woman walking her dog. The only people entering the doors, which are always locked and manned by a security guard, look as though they could've been going to the grocery store or the gym, wearing shorts, T-shirts, and sandals. In fact, on first glance inside, the place is almost disappointingly tame.

Acworth himself hardly looks like a porn kingpin. He's sweetly

attractive in an unmenacing, mainstream way, with an easy smile and casual style. His office, a room near the entrance to the armory, is large and comfortable, but bears no hint of his livelihood save for one tasteful bondage statue. Next to his desk are water and food bowls for the armory's two live-in cats: Rudy and Lala. His assistant, a young girl in a minidress, leggings, and hoop earrings, looks like she could be working at American Apparel. Even the desktop pattern on Acworth's Dell computer screen is vanilla: rolling green hills beneath a blue, blue sky. This sense of normalcy seems to be Kink's main point.

Acworth remembers getting turned on as a child in England by scenes in movies where women were tied up — and wondering if this signaled violent tendencies within himself. It wasn't until adolescence that he discovered the relief (and release)

of bondage porn. At the same time, he was already a burgeoning entrepreneur, a child who grew vegetables behind his house and tried to sell them to his parents. By the time he read a magazine article about a man making millions from Internet porn, as a Wall Street-bound doctoral student in a Columbia University finance program, it seemed almost inevitable that Acworth would find a way to marry his two lifelong interests: bondage and business. When he founded Kink.com in 1997, the idea was not only to jump on the dot-com money train, but also to demystify and promote fetish porn as an acceptable form of sexual stimulation.

Now, each of Kink.com's Web sites is geared toward a particular fetish, run by a Webmaster who's not only an expert on that particular kink but also has an interest in it, just as Acworth started Hogtied.com, which features women tied up, and Fuckingmachines.com, which showcases women having sex with machinery, because that's what turned him on. These Webmasters act as director, producer, human resources manager, and often participant as well as Web developer.

"It's hard to guess what people want," he explains, pointing out that it's easier to make what you know.

Which means models aren't actors. Just as directors are expected to be interested in the fetish they're promoting, so are participants expected to enjoy the scenes they're in. This isn't about fake-breasted women pretending to like a face full of come. In fact, Acworth has had trouble in the past working with models from Los Angeles, trying to get them not to act. Kink's sites feature actual people enjoying a private play party that just happens to be taped. Videos are intimate, personal, and disarmingly real — models talk to each other before, during, and after their sessions, just the way they would in their own bedrooms. They're encouraged to smile on camera. Whether it's shocking a woman with electric instruments or forcing a man to eat from a dog bowl, you get the sense that these people would be playing out these scenarios anyway — Kink just provides a salary, benefits, and a really nice location.

### THE KINK CASTLE

As for the building itself, Kink has just begun to scratch the surface of its possibilities. The first floor, perhaps the most institutional-looking of the four, houses offices for Acworth, the marketing team, the production team, and the break room, which features a pool table, a disco ball, an espresso machine, a drum set, and a DJ booth (all for parties as well



as employee use). Directly opposite the front doors is the Drill Court, a monstrous space that looks something like an airplane hangar crossed with a European train station. This is the space Acworth hopes will become the Mission Armory Community Center (which would unintentionally bear the same acronym as one of the groups that protested Kink.com's purchase of the armory), a public venue available for sporting events, educational seminars, film festivals, and someday maybe a Folsom Street Fair party. According to MACC coordinator David Klein, a developer who has no affiliation with Kink.com, that dream is a long way off — with plenty of renovations, public meetings, and applications standing between here and there. In the meantime, the Drill Court serves as an occasional event site (such as for the Mission Bazaar craft fair earlier this year) and an employee parking lot. Currently, the most public location is the Ultimate Surrender room, where small numbers of members are invited to sit in bleachers and watch women wrestle each other to the ground on large mats — the winner, of course, gets to fuck the loser.

The armory's basement is by far the most interesting area. "It's a wonderland of sets," says Acworth, and it's hard to argue with him. Some rooms seem perfect as is, such as a former gymnasium whose floor has long since been removed to reveal gothic-looking structural planks punctuated by intimidating bolts. All it took was adding a platform in the center of the expansive room and a pulley above it to make it a perfect bondage set. Next door is an army-style communal bathroom, another favorite as-is set. Other rooms on this floor are a completely furnished 1970s New York loft; a padded cell with an observation room connected by a one-way mirror; a former hermetically sealed gunpowder room that's been outfitted with all sorts of rings, hooks, and rope pulleys; an office connected by a cage to the "Gimp Room," where ceiling chains hang like some kind of Donkey Kong homage; a hallway storage room chock-full of expected (whips, chains, clamps) and unexpected (mops, long-handled brushes with hard bristles, small boxes with smaller holes in them) toys; the large prop room, where human-shaped cages, monstrous doghouses, and machines like the back breaker and water-torture wheel are kept; the laundry room, where shelves are lined with douches, enemas, latex gloves, and sanitized sex toys; and the former shooting range, which has a Pirates of the Caribbean feel, complete with a river running through it.



**The massive San Francisco Armory is now one of the world's largest monuments to fetish, a 200,000-square-foot porn palace.**

GUARDIAN PHOTO BY PAT MAZZERA

And that's just the start of it. Just when you think every nook and cranny has been used — including an oddly shaped corner off the production gallery that looks like a 19th-century psychiatric ward — you'll discover a hallway that's virtually untouched. Hardly any construction has been done on the third or fourth floors, including the officers' quarters, which occupy one turret. Even the roof, with its castle-y details and flags, seems like a perfect potential shooting location.

Kink already has plans for several new sets: the military clean room, a stark '50s-era space, slated for FuckingMachines; an abandoned electrical equipment room for WiredPussy, where dead vintage electrical equipment will line the walls; an Alcatraz-esque prison gallery for BoundGods.com; and an expanded DeviceBondage.com room, which will be clad with cultured stone to look like the basement of an old castle.

Reps won't say just how much it costs to maintain the armory or to shoot a scene, but Acworth told 7x7 magazine last year that profits were upward of \$16 million. And spokesperson Thomas Roche says that the cost of a shoot, including

sets, makeup, wardrobe, video and still photo staff, and editing, would be prohibitive if Kink weren't doing lots of them. Luckily, the armory allows for a volume of shoots that makes it feasible — sometimes four or five in a single day. And it's good variety for viewers too, who get used to seeing the same sets over and over in various porn films — even ones by different companies.

#### FLIRTING WITH THE FUTURE

Perhaps the most advantageous thing about moving into the armory, though, has been the increased possibilities for Kink's growth. With so much space, an almost infinite number of sets can be created without tearing any old ones down. Since multiple shoots can go on at once, multiple sites can be developed and maintained. And buying the building has started attracting directors, models, and Web developers on a scale Acworth hasn't seen before.

"It was initially difficult to find people," says Acworth, who conjectures that it's not just the publicity from the building but also the exciting prospect of working there that's turned the tide. "Now they've started to approach us."

One of those who approached Acworth was Van Darkholme, a Shibari rope bondage expert, a porn performer, and the proprietor of fetish film studio Muscle Bound Productions, who was living in L.A. Darkholme saw an article about Acworth and the armory in a magazine and contacted him immediately, hoping to get involved. The Vietnam-born Darkholme, who seems almost starstruck by Acworth's genius, was shocked not only to hear back from Acworth himself, but to be offered a job at the helm of Kink's new gay bondage site: BoundGods.com.

"What Peter does is so avant-garde and so fresh, I just wanted to come in and mop the floor," says Darkholme, who moved to San Francisco in April and launched his new site Aug. 1.

Darkholme's BoundGods takes Kink's principles of intimate, conversational, playful, and mutually enjoyable interactions and applies them to his particular brand of gay sexuality: lean, muscled studs. In one video, a man is tied up in the army-style bathroom at the armory while another fucks him with a large black dildo. In a similar scene, anal beads are gradually pulled from

the bound, naked man — much to both participants' obvious pleasure (though interestingly, neither are hard). Darkholme makes appearances in many of the videos, often as the dominant character — a striking contrast to the camo-shorts-and-T-shirt-wearing, somewhat shy individual I interview at the armory.

He's clearly proud of the product, not only because it's well produced but also because there's almost no competition in the gay market.

"I hate to generalize, but most of what I see out there falls into this trap of gay men putting on leather and grunting and groaning," says Darkholme. "It's visual, but doesn't have as much dialogue. What we do is very real and very intimate, with a realness in what they're saying."

The site marks Kink's first serious foray into the gay market — a step the company couldn't quite take while limited by space and resources at the Porn Palace. But set builders are already hard at work constructing an Alcatraz-esque prison gallery for new BoundGods shoots. And the creation of a sub-brand, KinkMen.com, promises more gay-focused fetish sites to come. (Incidentally, Kink tried a gay site several years ago with Butt Machine Boys, which is still online at [www.buttmachineboys.com](http://www.buttmachineboys.com) but not listed on the main Web site. Acworth said the site never took off, partly because of lack of budget and partly because, unlike Darkholme, the director wasn't speaking to his personal interests.)

For now, though, Darkholme has his hands full with BoundGods. His immediate goal is to find and train 12 new dommes for the Web site — a tougher feat than might be expected. "Femme dommes can dish it out and can really take it," he says. "There's a small percentage of men that can do that." In fact, during some of his first shoots, filmed in Budapest, his bevy of gay models and porn stars were shocked when Darkholme finally opened up his bag of toys.

"They looked at me like the circus had come to town, or like I was going to make one of the *Saw* movies. Their hands were shaking," he says.

So when Kink sets up its demonstration booth at Folsom Street Fair (Sept. 28, [www.folsomstreetfair.com](http://www.folsomstreetfair.com)), Darkholme will have two purposes: recruiting talent (both people he can train and experts who have something to teach him) and publicizing his new brand.

"I want to say, 'We're here, we're queer, we want to be part of your community!'" he laughs.

CONTINUES ON PAGE 18 »



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Milla has worked effortlessly in the community to support HIV affected teens. She recently held a benefit fundraiser that raised over \$7k for a program called Sunburst Projects. Sunburst Projects provides a week long camp session for kids with HIV in addition to year-round counseling, support groups and other services to those affected and their families. Sunburst has experienced some financial setbacks in recent years that have made it impossible to offer the week long camp to the kids who have come to really depend on it. Check out Sunburst at [sunburstprojects.org](http://sunburstprojects.org).

That's why AT&T is donating \$500 to "the non profit of Milla's choice". Because Milla Milojkovic is this week's AT&T spotlight community hero.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



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## Kink CONT.,

But Darkholme won't be alone at his booth. Among other popular Kink stars like Isis Love, new director Lochai, expert rigger Lew Rubens, and porn stars LaCherry Spice and Natassia Dream will be WiredPussy.com creator Princess Donna, who's launching her new pet product, PublicDisgrace.com, next month. The site will feature blatant public bondage, punishment, erotic humiliation, and explicit sex between models and, potentially, passersby.

The veteran domme is filming most scenes in Europe, where attitudes (and therefore laws) about sex are more lax. In fact, while shooting a scene on a public street in Berlin, the crew was stopped by a couple of motorcycle cops who said only, "If you cause an accident, you'll be liable," before going on their way. In the shoot, a half-naked girl is tied to a park bench, made to carry a dog bowl while on a leash, fondled by her female master, and fucked by a man.

"It's the adrenaline rush of potentially getting caught," says Acworth, explaining the site's appeal and recipe for success. The site will also feature a slew of new faces. Plus, it's the perfect time of year to launch a new fetish site. "Sales pick up when the kids go back to school," Acworth says.

There also plenty of developments in the works that don't follow the start-a-new-fetish-site model. For starters, Kink is moving to a Flash format, where the delay is only 2 seconds instead of 20. The new technology means that users can actively participate in scenes via chat rooms, where they can give instructions to dommes and watch their demands be carried out. Members of Kink.com can already do this on DeviceBondage.com, but Acworth hopes to switch to a per-minute billing system so even more viewers can participate. At the moment, the site is structured so you must be a member of a particular site in order to watch videos; Acworth would like to move to a single-sign-on system where you can join Kink.com and have access to any of its member sites.

Perhaps the most ambitious technological plan for Kink's future, though, is the development of an online Web community that will be called Kinky.com. Following the Web 2.0 trend of user-based content, Kinky.com will allow members and models to maintain user profiles, interact with one another on message boards, blog, and even date. Yes, it's a way to stay up-to-date with Internet trends and to provide an experience that pirated video sites can't, but

Acworth says it's also a natural outgrowth of the kind of porn he creates.

"In contrast with straight porn, which people want to consume in private, this is a community people want to be a part of," he says.

Which leads us to the project closest to Acworth's heart: the reality show.

### THE REAL WORLD: KINK.COM

In the spirit of community and BDSM as a lifestyle, Acworth wants to transform the armory's top floor into a series of Victorian/Georgian-inspired rooms where couples will live and fuck on camera 24-7. Participants will be given hierarchical positions — from maid to master of the house — and live according to the rules of domination and submission. Acworth's already started designing the grand dining room, inspired by the sets in *Remains of the Day*, including candelabras, elaborate draperies, and, of course, a long, long table. "I consider it the pinnacle of where everything comes together," he says.

The dream is still at least a year off: he'll have to figure out payment and subscription details, renovate the nearly untouched top floor, and recruit couples who want to live their kinks on camera. But he's hoping he'll soon have more time to devote to the project. With more than 100 employees and a huge building to maintain, Acworth's role has shifted from almost entirely creative to almost entirely administrative. He misses the early days, when he found models on Craigslist, tied them up in his rented Marina apartment, interacted with them himself, and then posted the shoots. (You can still see these early shoots online.) Soon he'll promote an employee to chief operating officer, which will allow him to back off the business side and devote himself to the reality show.

So did he ever imagine his little project would get so big? Absolutely not, Acworth says. If he'd had any inkling, he adds, "I would've been terrified." But it only seems natural that the little English boy who used to try to sell his parents' own vegetables back to them would eventually have an eye for business — and that his interest in fetish porn would lead his business instincts here.

As for how his parents feel about his chosen profession, Acworth says they're not exactly vocally supportive, but they don't condemn him either. His mom, a sculptor, has started creating pieces that feature couples in coital or bondage positions, and may start to sell them on the site. His dad, a former Jesuit preacher, says only, "As long as no one's getting hurt and there are no animals, I guess it's all right." **SFBG**

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12:15 PM–1:00 PM	Light Lunch
1:00 PM–2:15 PM	Academic Program Presentations—Session II

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[www.ciis.edu](http://www.ciis.edu)





# From parking to parks

By Meghan McCloskey  
> news@sfbg.com

**GREEN CITY** It's a typical San Francisco love affair: boy meets boy, they fall in love, and 18 years later, they get married. But not in City Hall, and not in a crowded banquet room with a dance floor and a DJ. Instead they wed in a 9-by-18-foot parking space in front of their home in the Lower Haight. No, they're not crazy. Just crazy in love — with each other, and with PARK(ing) Day. On Friday, Sept. 19, Jay Bolcik and Michael Borden made both love affairs official.

(PARK)ing Day, a San Francisco-born event now spreading around the world, takes place every September when people transform metered parking spaces into public parks — or in Bolcik and Borden's case, a marriage locale — for the day, or at least until the meters expire. The point? Event organizers say that more than 70 percent of San Francisco's downtown area is designated for private parking, and 24,000 metered spaces exist throughout the city. It's about time we reclaim the streets for the public, clearing more space where folks can gather to chat, make friends, and celebrate community parks. At least this was the thinking behind PARK(ing) Day when Bay Area-based art collective REBAR developed the idea in 2005.

"It was motivated by the spirit of generosity and public service," says director Blaine Merker, thinking back to when the group's artists stumbled upon a sunny spot that was perfect for a park, but dedicated for a vehicle, in November 2005. They plunked their change into its meter and built a grassy hangout, and as a result expanded the public realm for a whole two hours. "We provided an additional 24,000 square-foot-minutes of public open space that Wednesday afternoon."

The effect was outstanding, and the word about PARK(ing) Day spread to metropolitan areas across the globe. This year thousands of mini-grasslands and lounging areas proliferated in 600 vehicle-inhabited regions worldwide, including first-time participant the Dominican Republic.

San Francisco's metered spaces were filled with everything from

a lemonade stand to a quaint outdoor living room setup, complete with a Scrabble board, a coffee table covered with magazines, and even a dog. "The meter man didn't know what was going on," says PARK(ing) Day buff Ariane Burwell. She spent the day on a 12-foot hunk of grass she'd purchased at Home Depot and stuffed into a Toyota Camry that morning before settling in Chinatown. Kid-size plastic chairs with the words "have a seat" on them lined her turf. Aware of the going rate for this precious real estate (25¢ for six minutes), some strangers dropped their extra coins into her meter as they passed. One Good Samaritan even went to the bank and brought back an entire roll of quarters.

Since 2005, San Franciscans have honored this unique holiday not only by creating mini-public parks but also by raising awareness about certain societal issues. In 2007, CC Puede, a grassroots coalition dedicated to making Cesar Chavez Street safe, used its PARK(ing) spaces on the corner of Cesar Chavez and Valencia streets to provide free food and health exams.

And this year, in light of the upcoming election, some activists even used their spots as political venues. Bolcik and Borden chose to marry in their PARK(ing) space because — in addition to the fact that City Hall was booked — they think it's part of a societal evolution that includes acceptance for same-sex marriage, which they hope California voters will affirm in November. Two No on Proposition 8 campaigners stood front and center at the ceremony, and many curious bystanders and media professionals were gathered along the sidewalk, which proved REBAR's point: (PARK)ing Day has become about more than making an individual statement. It's about promoting change.

After the ceremony, the two bald, salt-and-pepper-bearded men stood arm in arm in their wedding space and discussed what PARK(ing) Day means to them. Borden's eyes were glassy with tears. "It's a great way to bring people together," he said. Later he turned to his new husband and added, "I'm honored to stand here at home, in a city that I love, with my partner of 18 years." **SFBG**

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



SEPT. 24-30,  
2008

## ART CITY

By **Johnny Ray Huston**  
› johnny@sfbg.com

Ten years ago, it took over a gym rat hangout surrounded by old appliance and glassware stores. Today, the rubber matting has been replaced by a wooden floor. A unique veteran spot within Valencia Street's gourmet ghetto, City Art Cooperative Gallery is the epitome of a specific rarity: the successful art co-op. Twenty or 30 artists install work each month, and 80 percent of the sales go directly to them, after they pitch in by working a few shifts at the space. For its diamond anniversary, City Art has put together a group exhibition. This week, the show closes with a free celebration.

Sat/27, 7–10 p.m., free  
City Art Cooperative Gallery  
828 Valencia, SF  
www.cityartgallery.org

**WEDNESDAY**  
SEPT. 24

## COMEDY

### “Something People Like”

In a city that fervently champions its artists, the local stand-up comedy scene remains curiously underappreciated. This is especially confounding when one remembers San Francisco's rich comedic tradition (Margaret Cho, Dana Carvey). The city is still chock-full of talent, and some will be on display at “Something People Like,” hosted by razor-sharp local comics Chad Lehrman and Justin Lamb of sketch troupe SP7. Over the summer, they attracted brilliant comics to the historic Purple Onion, and their last show of the year should be no exception. Rising star Moshe Kasher headlines, supported by local favorites Brendan Lynch, Marcella Arguello, Greg Edwards, and others. **(Daniel N. Alvarez)**

With Jeff Cleary and Stefan Pop  
7:30 p.m., \$8  
Purple Onion  
140 Columbus, SF  
(415) 956-1653  
www.sfstandup.com/spl

## MUSIC

### Carmen Consoli

If you're not Italian, there's a good chance you've never heard of Carmen Consoli. Even if you have, you might not care, since she mostly sings in her native tongue. But Consoli is a fascinating performer in any language, boasting powerful pipes and rich vocal arrangements that strike a chord even if you don't know what she's saying. And hey, if you're going to see an Italian pop star, it might as well be at an Italian nightclub. For a fuller experience, down a couple of glasses of wine first — you'll focus more on the soulful melodies and wonder less about what's lost in translation. **(Louis Peitzman)**

With Jef Stott  
8 p.m., \$20  
Bimbo's 365 Club  
1025 Columbus, SF  
(415) 474-0365  
www.bimbos365club.com

## EVENT

### I Can Has Cheezburger? Book Release

LOLcats are human catnip: once you've had a taste of icanhascheezburger.com's cat macros, expect to spend

at least two hours clicking through user-submitted kit-teh pics in a state of absolute transfexion. Then expect that to turn into a routine. Although the Web site's book spin-off, *I Can Has Cheezburger?: A LOLcat Collecshun* (Gotham), was inevitable, it might seem redundant. Considering that this low-key release party should double as a networking event for LOLcat addicts, I'm inclined to think that a cheezburger book, with its finite boundaries, will at least allow the afflicted to control their dosage and lead semiproductive lives. One can hope. **(Brandon Bussolini)**

PariSoMa Coworking Space  
5–8 p.m., free  
PariSoMa Coworking Space  
1436 Howard, SF  
www.luizftw.com

**THURSDAY**  
SEPT. 25

## MUSIC

### Obituary

Despite not being particularly versed in their records or deeply familiar with the scene they hail from, I've always thought of Obituary as the quintessential

Florida death metal band. Maybe it's the Pantera-style stars-and-bars-and-buds motifs, or the sludgy, swampy hum of the music, but it's also the way their songs and their attitude make you feel like some long-haired dudes from West Florida reinvented death metal *yesterday*. Tampa is a city most Americans visit only on vacation (the airport has a monorail!), but for a brief period it was the capital of a musical explosion — and Obituary is still stockpiling munitions. **(Ben Richardson)**

With Unleashed and Carnifex  
8 p.m., \$30  
Slims  
333 11th St., SF  
(415) 255-0333  
www.slims-sf.com

## EVENT

### Big Book Sale

Calling all *Lord of the Rings* junkies: your fandom is about to pay off. An early American edition of J.R.R. Tolkien's masterpiece is up for grabs at the most monstrous book sale on the West Coast, along with 300,000 other titles donated by Friends of the San Francisco Public Library. Most books range from \$1 to \$5, so casual perusers won't need

to break the bank to get their paws on a treasured paperback. There's plenty to hook nonreaders, too, including DVDs, CDs, books on tape, cassettes, vinyl, and VHS tapes. Proceeds benefit the library. **(Meghan McCloskey)**

10 a.m., free  
Fort Mason Center, Festival Pavilion  
Marina at Buchanan, SF  
(415) 626-7500  
www.friendsandfoundation.org

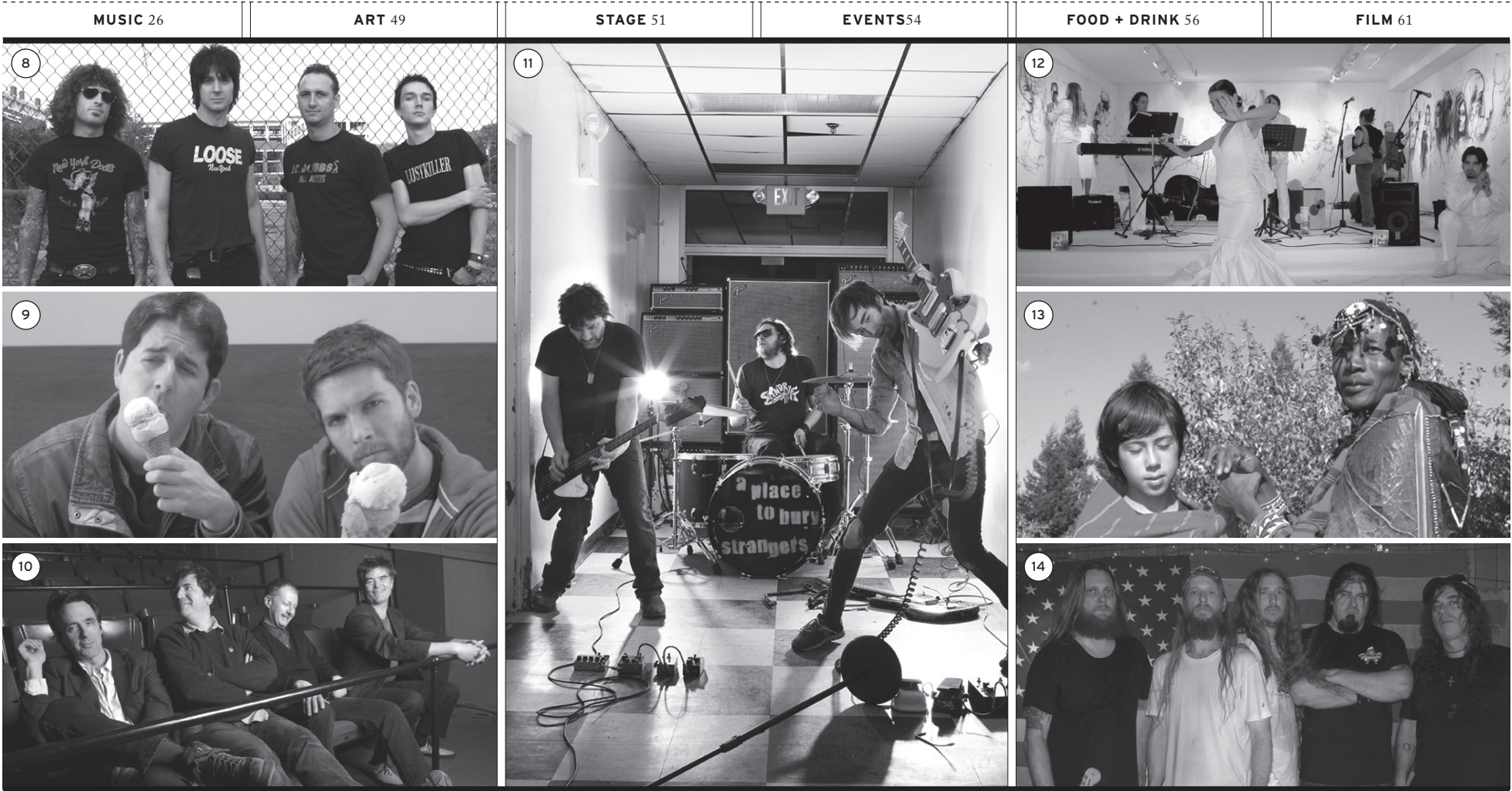
**FRIDAY**  
SEPT. 26

## MUSIC

### Lustkillers

Everyone's got one: a favorite fuck disc. For a long time I went back and forth between Bomb's *Hate Fed Love* (Warner Bros., 1992) and Girls Against Boys' *Venus No. 1 Luxure Baby* (Touch and Go, 1994). Not sure what that says about my psychosexual state of mind — I was insane, depressed, and wanted to be alone with one of my closest friends in a silk button-up shirt and no pants, I guess. The ultimate hump disc for the new millennium has to be the dirty, somewhat creepy, leather-clad sex slither of the Lustkillers,





*The Black Sugar Sessions* (Addthemoney). Recorded in the early aughts and newly re-released, singer Adam Becvare channels Lords-era Stiv Bators on tracks like “Do You Love Me” and “Swamp Love.” “That night the lights went black, and God locked all the doors,” he sings on the latter. We can only hope for the same at these shows. Come down and find yourself something to rub up against in the sweaty darkness. **(Duncan Scott Davidson)**

With Flexx Bronco and Black Moon Ritual  
10 p.m., free  
Grant and Green  
1371 Grant, SF  
(415) 693-9565  
www.lustkillers.com

Also Sat/27  
With Jack Killed Jill and Gutwrench  
10:30 p.m., \$7  
Stork Club  
2330 Telegraph, Oakl.  
(510) 444-6714  
www.storkcluboakland.com

**EVENT**  
“Professional Bull Riders’ Out of the Chute Invitational”  
There are few things you couldn’t do for eight seconds

if your life depended on it. You could wrestle a bear, stand on hot coals, or even listen to eight whole seconds of Limp Bizkit’s *Chocolate Starfish and the Hot Dog Flavored-Water* (Interscope, 2000) — maybe. One thing you certainly could *not* do is navigate the frenetic thrashes of an inimical, 2,000-pound bovine. Lucky for you, the PBR (Professional Bull Riders, Inc., not Pabst Blue Ribbon) “Out of the Chute Invitational” pulls into town this weekend to show you how to do just that. The event features the world’s premier cowpokes, such as World No. 1 Brazilian Guilherme Marchi and American Justin McBride. Don’t miss the most exhilarating eight seconds in sports. **(Alvarez)**

8 p.m., \$10–\$100  
Oakland Arena  
7000 Coliseum Way, Oakl.  
(415) 762-TIXS  
www.coliseum.com

**MUSIC**  
**Mission of Burma**  
It’s impossible to grow up on punk rock around Boston and dodge the impact Mission of Burma has had on the scene. One of the most critically praised yet consistently unheralded bands

Tomorrow I’ll be walking down the street throwing spears at those motherfuckers.

of its time, Mission of Burma released its first two records — *Signals, Calls and Marches* (Ace of Hearts, 1981) and *Vs.* (Ace of Hearts, 1982) — in all their angular, naked glory during the short, sweet reign Boston had over hardcore. While SSD, Jerry’s Kids, and their ilk were beating kids over the head with some of the most brutal hardcore to date, Chris Conley, Roger Miller, and Peter Prescott were raising the anthemic post-punk bar that Wire set during the late ’70s. If I may: Sonic Youth, the Pixies, and even (gasp!) Nirvana would not exist if not for these guys. Go hear the band that influenced your favorite music perform its first two albums in toto — *Signals* on Friday and *Vs.* on Saturday. **(Ezra Provost)**

Also Sat/27  
With Hank IV  
9 p.m., \$20  
Independent  
628 Divisadero, SF  
(415) 771-1422  
www.theindependentsf.com

**SATURDAY SEPT. 27**  
**EVENT**  
**Maasai Warrior Training**  
Yesterday I was mugged while walking down the street. Tomorrow I’ll be walking down the street throwing spears at those motherfuckers. This is warrior training for the whole family: come learn vertical leaping and spear-throwing. Maasai Warrior Sabore Ole Oiye, second in command to the tribal chief, and educator Hellen Nkuraiya are in San Francisco on a visit from Kenya teaching the ancient ways of their tribe, including the aforementioned fighting skills, storytelling, singing in Swahili, lessons in tribal chanting, and traditional face painting. A cultural celebration, the event also raises funds for the Asante Africa Foundation, which works to improve educational access in East Africa. **(Michelle Broder Van Dyke)**

2–5 p.m., \$25–\$35  
Gresham Hall, Grace Cathedral

1100 California, SF  
(925) 292-0245  
www.asanteafrica.org

**EVENT/VISUAL ART**  
“**Illusion 7: Dreams/Sueños**”  
It don’t matter if you’re black or white, but it does matter if you have sleepovers with young boys. Like all good things, this event has rules: dress head-to-toe in black if you’re a guest or white as a ghost if you’re an artist — and gloves in any shade of the rainbow are splendid. The color scheme is intended to create the optical illusion of vibration. For four hours, 77 artists collaborate with other artists, guests, and their physical surroundings. All surfaces will be wrapped in white paper, creating space for dreams to be unleashed. **(Broder Van Dyke)**

6:06 p.m., \$5  
Mission Cultural Center for Latino Arts  
2868 Mission, SF  
(415) 821-1155  
www.missionculturalcenter.org  
CONTINUES ON PAGE 22 »

(1) *My Hero* by Richard Dodds; (2) *Guerrero Girl Gang* by Katie Gilmartin; (3) *and Thay (Tie)* by Malik Edwards appear in City Art Cooperative’s 10-year anniversary show (see “Art City”); (4) Carmen Consoli (see Wed/24); (5) *I Can Has Cheezburger?* cover (see Wed/24); (6) Will Durst performs at “Comedy Day” (see Sun/28); (7) shopper at Friends of the SF Public Library’s Big Book Sale (see Thurs/25); (8) Lustkillers (see Fri/26); (9) Chad Lehrman and Justin Lamb, hosts of “Something People Like” (see Wed/24); (10) Mission of Burma (see Fri/26); (11) *A Place to Bury Strangers* (see Mon/29); (12) still from MCCLA’s “Illusion” (see Sat/27); (13) Maasai tribesman Sabore Ole Oiye and young warrior (see Sat/27); Obituary (see Thurs/25)

WILL DURST PHOTO BY DANNY LEE; MISSION OF BURMA PHOTO BY KELLY DAVIDSON; SABORE OLE OIYE PHOTO COURTESY OF ASANTE AFRICA







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DOLLMaking) \*  
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1 P.M.: **CIRCUS BELLA**; A ONE-RING CIRCUS FEATURING  
A BEATBOXING STRONGMAN, AERIALISTS, AND SF HORN LEGENDS  
RALPH CARNEY AND ARA ANDERSON.

1:30-3PM: **CHILDREN'S ART ACTIVITIES** - WITH SAN FRANCISCO  
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2 P.M.: **SAN FRANCISCO CHAMBER ORCHESTRA**: BRASS QUINTET!

3 P.M.: **AXIS DANCE COMPANY**: DUET PERFORMANCE

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ARTS & YOUTH ENTERPRISES

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SAN FRANCISCO  
WOMEN ARTISTS  
MCCAIG WELLES AND  
ROSENTHAL GALLERY \*

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COUNTERPULSE  
DANCER'S GROUP  
THE LAB  
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COUNTERCORP FILM FESTIVAL  
ITVS COMMUNITY CINEMA, BAY AREA \*  
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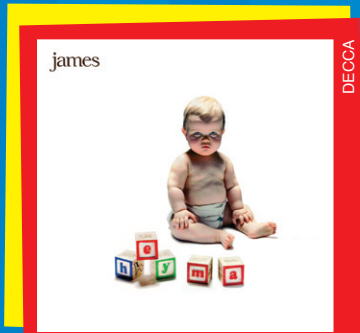


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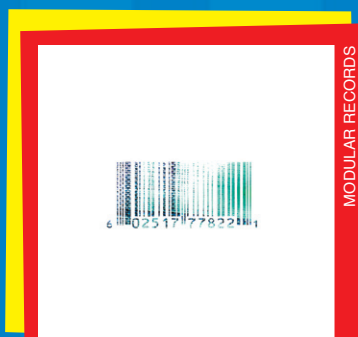
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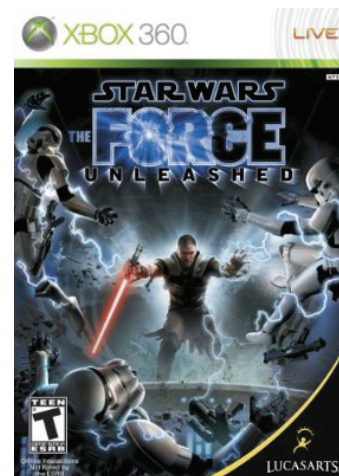
trash pop culture news, notes, and reviews

## Blunted Force

Star Wars: The Force Unleashed (Lucasarts; XBOX360, PS3, PS2, PSP, Wii, Nintendo DS)

**GAMER** *Star Wars* stories should start with yellow-lettered title crawls. This summer's animated movie *Star Wars: The Clone Wars* thought it could do without, and it sucked. *Star Wars: The Force Unleashed* has a title crawl, which is good, because in addition to being a mega-hyped, third-person 3-D action game, it also contains some fascinating revelations about the history of the galaxy far, far away. The game is set between episodes III (*Revenge of the Sith*) and IV (*A New Hope*), and you play as Galen Marek, code name "Starkiller," who is Darth Vader's secret Sith apprentice. Vader rescues Marek as an infant during the Great Jedi Purge: the affecting act of compassion that concludes the game's inspired intro level, which lets players control Vader as he lays waste to the Wookiee planet of Kashyyyk.

Starkiller soon grows into a powerful dark jedi. True to the title, the gameplay focuses on the numerous ways that the force can be unleashed to wreak destruction on anyone standing in his way. The game's Havoc physics engine and Digital Molecular Matter animation system realize a world in which almost everything can bend, break, shatter, or be tossed across the room with the wave of a midichlorian-rich finger. Like any good jedi, Starkiller is a one-person army, and dispatching waves of enemies with lightsaber, lightning, and the power of "force grip" can be immensely entertaining.



When it's firing on all cylinders, the game is a joy, but it is frequently marred by reprehensible design decisions. Targeting with force grip is infuriatingly finicky, and the boss fights tend to culminate in cheesy "press the correct button when it flashes on the screen" mechanics. Action set pieces, like wrangling a crashing Star Destroyer using the force, might have sounded great on paper, but they end up as exercises in frustration. In contrast to *Half-Life 2* and *Portal*, which gave gamers intuitive tools to transform the game environment before letting their creativity run wild, *The Force Unleashed* relies on boring, familiar force puzzles.

While most video games shoehorn lackluster plots around top-quality gameplay, *The Force Unleashed* is the rare game that does the opposite. The story, by project lead Haden Blackman — see our interview with him on the Pixel Vision blog — is engrossing, with cleverly developed characters and real pathos, and *Battlestar Galactica* vet Sam Witwer brings Starkiller to life with bar-raising motion-capture chops. Unfortunately, playing *The Force Unleashed* will be an experience familiar to all modern *Star Wars* fans: one that involves taking the good with the bad. (Ben Richardson)

### THE MIX

- (1) The Kills, Goldfrapp, and Justice (reworking Metallica!) at the Treasure Island Music Festival
- (2) Sweatin' to the (metal) oldies at Carcass, Regency Center
- (3) "Unauthorized Biography of Slayer," Ill Bill
- (4) Impaled, Parkside
- (5) *The Irregulars: Roald Dahl and the British Spy Ring in Wartime* Washington, Jennet Conant



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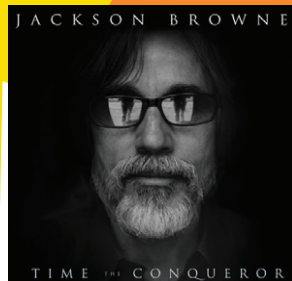


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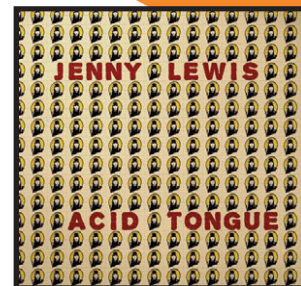
## Everlast Love, War & The Ghost of Whitey Ford

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The folk/rapper tackles politics and brings a little harder edge to his music this time out, the anger at the government and society reflected in the electric guitars and vintage synths.

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## Jenny Lewis Acid Tongue

Warner Bros  
Forget the Watson Twins! This time we've got Elvis Costello and Black Crowe Chris Robinson! A little less surprising are guests M. Ward and Zooey Deschanel (collectively known as She & Him). The album is maybe less focused than *Rabbit Fur Coat*, but more rocking, with more stylistic asides, and some of the songs wouldn't be out of place on a Rilo Kiley disc, but in a good way.



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## music

Silver Jews and Tyler, two: Freaky coincidinks? Silver Jews' lineup includes William Tyler (descendant of US president John Tyler), David Berman's wife, Cassie — left, both pictured flanking the vocalist — and Peyton Pinkerton, the descendant of President William Harrison, who ran alongside Tyler's forebear. Also worth pondering this week are Ra Ra Riot, bottom center, at Rickshaw Stop Sept. 24; Seattle's the Girls — not to be confused with SF's Girls — right, at the Uptown Sept. 24; and Donovan Quinn and the 13th Month, top center, at Hemlock Tavern Sept. 25. | SILVER JEWS PHOTO BY PYLON SHADOW.



## Everyone's a critic

By Kimberly Chun  
 > kimberly@sfbg.com

**SONIC REDUCER** Music journalism pet peeve no. 538: e-mail interviews that allow mealy-mouths and word mincers to dodge and defer from behind an iron wall of monosyllables. Additionally, the somewhat-paranoid fear is that some random, low-level publicist-intern is actually answering your painfully researched, earnest questions instead of the artist and laughingly forwarding your e-mail to Facebook buds.

Yet I can see why Silver Jews leader David Berman tries to limit his interviews to online missives. One, judging from our recent talk over the phone while Berman paused by the side of the road midtour, he's a really fun — gabby, even — intelligent, well-read, and eminently likable dude, willing to break it down with sincere, self-effacing erudition and venture off on thoughtful tangents on intelligent design, the ways in which the 1840 "Tippecanoe and Tyler Too" presidential ticket manifests itself in his group's lineup, the use

of rhythm guitar as a crutch, and rockist country music standbys. The man gives. I seriously would pass out, noggin weary, after such an exchange.

Two, once on a roll, Berman obviously has a tough time stopping. Exhibit one: the moment when he pulled out the *SF Weekly's* review of his latest album, *Lookout Mountain, Lookout Sea* (Drag City), and proceeded to deconstruct, word by word, the Andy Beta piece, which he described as "the review that really angered me the most."

"I can say that almost every single sentence has a mistake or displayed ignorance about country music," said Berman as he read the entire piece. "There's so many different wrong things in there. The Statler Brothers are the exact opposite of places where beer is drunk and Stetsons get hung — they were squares. And 'A Boy Named Sue' is literal — it's not a turn of phrase. He could have picked something like 'How Can I Love You If You Won't Lie Down.'" The problem, the Nashville vocalist explained, is that "rock criticism speaks through the writing voice of a knowingness. If the reader is unfamiliar with the subject, he or she needs each step along the way to follow the argu-

ment, and if each step is wrong, that just makes it worse."

All fear the anger of the writer scorned — by other writers. That's a twist the songwriter, who published his poetry to much praise in 1999's *Actual Air* (Open City), freely acknowledged. Of course, before he started touring two years ago, Berman had only one barometer with which to gauge his artistic success: the praise and pokes of sundry music writers.

"It's the same feeling I had back in the early 2000s — of 'What's the point?'" Berman said, pausing in dismay. "Now I'm strong. But just by reading press, which was the only thing I had for a long time, [the message] was, 'Go away. This band isn't going to be in the *Spin Guide to the '90s*.'"

"For a month after a record came out, I read the reviews, and certain names of critics will never, never leave my brain," he continued. "If I'm ever on a committee, if these people want to write books, I'll do everything to destroy their chances. No one wants to critique critics, because you don't want to piss them off, and there are a handful of nice guys, guys who have supported the band. But I'm keeping the vindictiveness. I'm writing

an article for the *Believer* on this very issue. I haven't decided what angle I'll take, but it'll be designed for maximum *revenge*."

Yipes. I admit to a kind of rubbernecking fascination with Berman's extremely directed wrath, though also a wee bit of trepidation: if I'm not tippy-toe careful, will I too incite the singer-songwriter's furor? Still, just because Berman saves a special bucket of bile for Beta, one shouldn't assume the loathing extends to all of San Francisco. The man even wrote a song for us city sickos, "San Francisco B.C.," on the new album, and no, it's not about a caveman retaking of the city. "It's supposed to be about parallel San Franciscos existing at once," said Berman. "I had the title, and I wanted to evoke different eras of San Francisco and American history and think about the Barbary Coast and the earthquake and the SDS and San Francisco State University, politics, new wave, punk rock, Huey Lewis and the News, and all the way to the present."

The songwriter evidently delights in SF as much as so many here dig him. Apparently he sells more recordings in the Bay Area than anywhere else outside of

New York City. And I second that emotion and welcome an earful of Berman and his brilliant songs any time — be it in SF or Big Sur, locales that nonetheless might not measure up to Israel, which Silver Jews toured in '06 (*Silver Jew*, the 2007 documentary of the journey, is now out on DVD). "People were waiting and thanking me for calling the band Silver Jews," he recounted happily, since the name "was a millstone around my neck for a long time. People react strangely because the word 'Jew' is used as a pejorative historically, but also generically, and said with a 'pig' at the end of it and 'greedy' before it. So just like I would like to take the elephant back from the Republicans, I want to take the word 'Jew' back from anti-Semites." **SFBG**

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# They made me realise

## Why My Bloody Valentine isn't anything to dismiss

By **Johnny Ray Huston**

› johnny@sfbg.com

This is an “I remember” groupie story about My Bloody Valentine. But I'll try to tap into Joe Brainard's conciseness and make certain my nostalgia has a point.

Two decades ago, when Om was a London three-piece named Loop, and Dave Segal, Michael Segal, and I were writing, typing, photocopying, and stapling a music zine called *You Can't Hide Your Love Forever*, the Segals and I drove from Detroit to Toronto to join an audience of 20 or 30 Canadians at MBV's first-ever North American show. We wanted to hear the instrumental bridge of “You Made Me Realise” — the precise recorded moment when MBV rose above C86, the Jesus and Mary Chain, Sonic Youth, and Dinosaur Jr., thanks to a guitar sound that levitated, compressed, and then shattered.

That night, that portion of that song was something different: a literally dizzying five-minute hurricane of noise.

When MBV played Detroit a week later, we hung out with Kevin Shields, Bilinda J. Butcher, Deb Googe, and Colm Ó Cíosóig upstairs by a piano at Saint Andrew's Hall and interviewed them about the Lazy days of 1987's *Ecstasy* and *Strawberry Wine* and the studio sleep deprivation that led to the breakthrough of *You Made Me Realise* (Creation, 1988) and *Isn't Anything* (Warner Bros./Sire, 1988). *Loveless* (Creation, 1991) was still just an idea. Back

then, Simon Reynolds, whom I interviewed for the same zine, was the group's vanguard critical champion. In *Melody Maker*, he'd cite the French feminist theory of Hélène Cixous, Luce Irigaray, and Julia Kristeva, replacing academic jargon with playful alliteration when discussing the soft-focus gender-blur of MBV's music and the way it even reshaped the phallic sound of the guitar. In imitation of Reynolds and in thrall to MBV, I'd write about the “noisebliss nosebleeds”

they could generate, and compare their sound (on *Isn't Anything*'s “All I Need”) to a giant heartbeat during a nuclear blast.

Some scoundrel has nicked my copy of Reynolds's 1990 book *Blissed Out: The Raptures of Rock*, but I don't need him, Cixous, Irigaray, or Kristeva to point out why MBV were ahead of their time in 1988 and perhaps still are. Strip away their awesome sound and you'll discover that MBV matter-of-factly brought gender

equity to rock. This achievement seemed beside the point because the sound that bloomed from their masculine-feminine dynamic was so absolutely, identity-meltingly innovative. Sonic Youth and the Pixies included women playing bass, but MBV had guitarist-vocalist Butcher quietly facing down a life-threateningly abusive relationship in *Isn't Anything*'s mammothly funereal “No More Sorry,” and the strapping Googe bringing a more muscular, dyke-in-a-white-T-shirt brand of bass to your face from start to finish of every song. No other band had MBV's pleasure principle.

The last times I saw MBV were in 1991 and 1992. I went to a con-

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cert in wintry Chicago where Babes in Toyland opened, a billing that attested to the onset of riot grrrl and the fact that the United States was about to reach Nirvana — two “revolutions” that in some ways were regressions from MBV. Then I moved by Greyhound from Detroit to San Francisco, where I saw them twice — the more memorable concert taking place at the Kennel Club, now the Independent. There, the instrumental passage of “You Made Me Realise” expanded to hallucinatory dimensions, stretching for five, then 10, then 15, then 20-plus minutes. The shuddering layers of distortion piled one on top of another. A guy next to me went berserk in the maelstrom, screaming himself hoarse until his frayed vocal cords were just another part of the apocalyptic, self-annihilating sound. It was an SF acid freak-out, hold the tab, no drugs necessary (not that I hadn't done more than my share). The spirit of Comets on Fire probably emerged from that conflagration.

Now My Bloody Valentine has been revived. In fact, the slasher movie from which the group took its name has even been remade, in 3-D, for a February 2009 release. All tomorrow's parties are composed of yesterday's influences. I don't even know if I'm going to see MBV this week. If I don't, I suspect I'll still hear their noise, or feel it, from across town. If I can touch that instrumental passage of “You Made Me Realise,” I'll grab on to a point within it. That point will be my nostalgia. It'll levitate, compress, and then shatter. **SFBG**



Hearts and flowers: My Bloody Valentine jog our faraway memories — and thoughts on reunion fever.

### RE-FORMED BUT NOT REFORMED? MY BLOODY VALENTINE'S TOUR POINTS TO THE PITFALLS OF A GENERATION'S REUNION-FUELED NOSTALGIA

The long-awaited reunion of My Bloody Valentine may herald another exercise in nostalgia-fueled repetition. The past few years have seen countless underground rock legends re-form for fun and profit. This usually involves an album that approximates the band's trademarks with none of its original freshness (check Mission of Burma's overrated *Matador* albums), followed by a cash-raking international tour (or, in the case of Pixies, several of them). Thankfully, the re-emergence of Portishead and the Breeders upends this hoary tradition. Both their new efforts — particularly Portishead's *Third* (Mercury) — radically challenge their respective legacies with brackish, difficult interpretations. It's difficult to hear Portishead's metallic “Machine Gun” and think of their sweetly melancholic classic “Sour Times.”

So which My Bloody Valentine will reappear this fall when Kevin Shields and company tour the states for the first time since 1992? The feedback scientists who briefly earned the title of “Loudest Band Ever,” or the shaggy shoegazers who fans, including myself, know and adore?

My Bloody Valentine's third album, 1991's *Loveless* (Sire), was the apotheosis of years of guitar-noise experiments by Hüsker Dü, Sonic Youth, Spacemen 3, the Jesus and Mary Chain, and countless other bands. In retrospect it sounds like the end of an era, arriving just before Nirvana's *Nevermind* (DGC, 1991) heralded the corporatization of alternative rock. In an August 2008 story for *Spin*, Simon Reynolds cites dozens of promising, newish bands influenced by *Loveless*, including Deerhunter, No Age, Silversun Pickups, and a Place to Bury Strangers. He overstates his case: these groups aren't just acolytes of Kevin Shields, but it's *Loveless*' reputation as a perfect album — from the wispy, dazed vocals of Shields and Bilinda Butcher to Shields' droning guitars that shift ever-so-slightly, yielding one heartbreaking melodic tone after another — that makes it a touchstone for a now-bygone time that continues to fascinate us.

When great bands reunite, they usually choose to exploit their legacies for all they're worth or ignore them entirely. Shields' artistic meanderings — and his fruitless struggle to craft a fol-

low-up to one of the best rock albums of the past two decades — have become the stuff of legend. Even now, with a curatorial assignment for the high-minded music festival All Tomorrow's Parties NYC, followed by seven North American concert dates, My Bloody Valentine has only hinted at a fourth album. If this current tour is a run at the golden oldies — fuck, the band even has an official MySpace page — then it's a tormented one.

Perhaps the inability of Shields to deal with My Bloody Valentine's legacy neatly dovetails with the reunion trend. It's easier to break up and disappear than stick together and, like Sonic Youth, weather the peaks and valleys of artistic creation. Similarly, it's tougher to leave the past behind — thank god that drummer-turned-chef Greg Norton has kept Hüsker Dü from mounting a full-scale reunion — than hit the concert circuit and sing the oldies. Maybe the likes of Portishead and the Breeders point to a third way for My Bloody Valentine — though the tracks posted on its MySpace page suggest this will be unlikely. No matter which path they choose, the future is a mist. (**Mosi Reeves**)

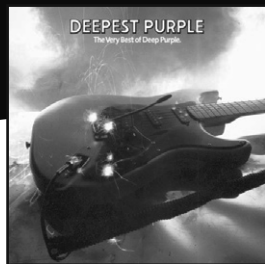


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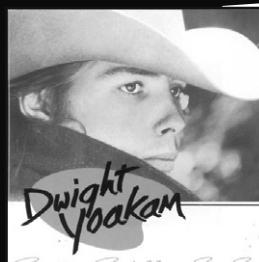


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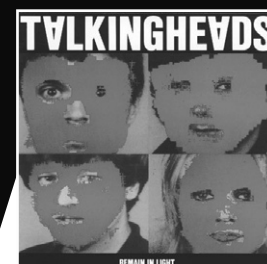
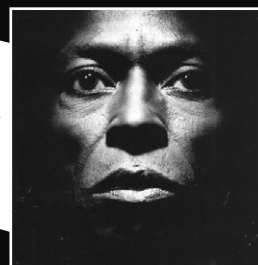


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## ROSIE FLORES JAMES INTVELD

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MUSIC

# Industrial strength

## If you knew Laibach like I knew Laibach ...

By Will York

> a&cletters@sfbg.com

Filmed during their 2004 US tour, Laibach's *Divided States of America* DVD (Mute) gives a good idea of the freak show that comes out of the woodwork to see the group's rare performances.

The DVD focuses on the tense political climate and general ugliness of America during the weeks following George W. Bush's reelection, and there's enough sardonic anti-American sentiment in it to satisfy anyone who contemplated moving to Canada on Nov. 3, 2004. Much of the documentary involves interviews with Laibach concertgoers: a motley assortment that includes a self-proclaimed Church of Satan representative, a man who identifies himself as a fascist (Laibach's "political orientation," he confesses, "is perhaps different than mine"), and an ordinary-looking father with his two young daughters in tow.

"The beat was totally infectious," recounts another interviewee. "My body couldn't help but move."

Few bands inspire as many different reactions as the Slovenian collective, who are touring the States for the first time since 2004 and have been around since 1980, when Slovenia was, of course, still part of Yugoslavia. Are they fascist sympathizers? Is Laibach communist? Or is it all just a big joke? At one point

during the DVD, an interviewer asks the outfit about the apparent Nazi-esque garb in one of their tour posters (a Laibach member replies that it's actually American dress the person is wearing). Another journalist asks them why they promote Jesus and Christianity (one of their albums is titled *Jesus Christ Superstars* [Mute, 1996]). And as the fan quoted above proves, some people just like those "infectious" beats.

I imagine Laibach enjoy seeing the confusion they create, although there have been times when it's caused legitimate problems for them — including a ban against playing in their hometown of Ljubljana in the early 1980s and several bomb threats at concerts during the '90s.

Just what are Laibach trying to say, though? I don't think there's a clear-cut answer, but all you have to do is spend a little time with their back catalog to notice recurring themes: religion, fascism, war, patriotism and nationalism, and pop music itself. They've spent their career mocking these institutions and -isms, largely by turning them inward on themselves, exploiting and sullyng them at the same time — after all, what could be more totalitarian than those nonstop techno beats? Yet they mock in such a straight-faced manner that many people seem to miss the wit. In the largely humorless landscape of industrial music, that



### Stern trope: What's so funny about peace, love, and Laibach?

sensibility is perhaps Laibach's biggest saving grace.

Last year's *Volk* (Mute) resurrects many of these themes. The disc consists of electro-symphonic renderings of various national anthems, topped off by Milan Fras's inimitable spoken-word vocals. (Anyone who thinks it's a celebration of cultural diversity or patriotism need only refer to the liner notes, where they quote a repugnant passage from a US foreign policy memo titled "In Praise of Cultural Imperialism.") They've taken on the Beatles and the Stones before (1988's *Let It Be* and 1990's *Sympathy for the Devil*, both on Mute), but the sly message here is that these national anthems are our ultimate pop songs. Or something like that.

As usual with Laibach, much of the interest lies in Fras's ominous-sounding, often darkly funny vocals

and lyrics. But the arrangements here are among the most stirring ones they've come up with since *Opus Dei* (Mute, 1987), although admittedly, some of their intervening work suffered from gaudy production and instantly dated electronic sounds. Best of all is "Rossiya (Russia)," with its children's choir, wiggly synthesizers, and gently sweeping strings. They've called themselves wolves in sheep's clothing, and their ability to cloak their sociopolitical commentaries in such convincing garb is part of the reason they're so provocative and so hard to figure out. I give up. **SFBG**

#### LAIBACH

Thurs/25, 9 p.m., \$30

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### ANOTHER PASS: DAVE HOLLAND'S LATEST HAPPENINGS



Distinguished bassist and bandleader Dave Holland plays as much as he wants, which tends to be a lot. Still, he's catching his breath after an extensive tour with old friend Herbie Hancock following the success of Hancock's Grammy-winning tribute to Joni Mitchell, *River: The Joni Letters* (Verve, 2007). Tour dates multiplied exponentially after the disc was surprisingly named Album of the Year by the National Academy of Recording Arts and Sciences.

Now after a short break, Holland hits the road again, this time leading a new band of his own. He comes to the Bay Area to perform at both Yoshi's venues with a new full-length, *Pass It On* (Emarcy).

Holland's sextet includes three horns: alto saxophonist Antonio Hart, trumpeter Alex Sipiagin, and trombonist Robin Eubanks. Pianist Mulgrew Miller and drummer Eric Harland make up the rest of the group on record, two

musicians Holland specifically wanted to record with. "One of the reasons we put the project together was for me to have a chance to play with Mulgrew Miller," Holland said over the phone from his upstate New York home. "We had done a few things together, but not nearly enough to satisfy me."

Miller won't be on the tour, though. Longtime Holland colleague and vibraphonist Steve Nelson joins the ensemble instead. Both the record and the band highlight Eubanks, who joined the SFJAZZ Collective last year. "He's a great asset to have in the band, not only as a trombonist and musician, but also as a composer and arranger," Holland said. Eubanks contributed two originals to *Pass It On*.

The bandleader reorchestrates several compositions from earlier records, including "Lazy Snake," "Rivers Run," and the haunting ballad "Equality." "The piece originally was written as a musical setting for a won-

derful poem by Maya Angelou with Cassandra Wilson singing the words," Holland said. "When I was thinking of music for this band, I thought it would be a nice vehicle for Antonio, and he really plays it with great feeling."

The musicians played *Pass It On's* music live before going into the studio, which Holland thinks might explain the album's consistently dynamic pulse. "We're trying," he said, "to record projects that are actually happening." **(Marcus Crowder)**

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grooves



**THE BUG**  
**London Zoo**  
(Ninja Tune)

UK producer Kevin Martin has assumed many forms in his career. He's been a Techno Animal, glistening cool Ice, and a collaborator with no less than God — and now he's getting into craniums as the Bug. He's used the insect alias since 1997 but really turned heads with *Pressure* (Rephlex, 2003), which established his post-apocalyptic blueprint. Martin's politically provocative dance beats might evoke Mark Stewart and the Mafia, but his are always doused in Jamaican dancehall kerosene via deft MC contributions.

The dancehall element is key throughout *London Zoo*'s many chaotic, restless songs. Tippa Irie kicks things off with "Angry," which could be Martin's mission statement. Irie wastes no time blasting George W. Bush and Tony Blair over a throbbing, pumping beat that Martin twists, crunches, and scuffs with his distinctive distortion effects. Ricky Ranking, Roger Robinson, and Spaceape add Jamaican-rooted lyric showers to other unrelenting tracks. But Flowdan from the grime crew Roll Deep and the exceptional Warrior Queen deliver the killer shots. Flowdan's "Skeng" makes an impact with alternating spitfire and slow-motion cadences. Warrior Queen's voice is more elastic, adapting Lady Saw-style vocal patterns for "Poison Dart." With *London Zoo* Martin delivers bass angst anthems that will inspire humans to tear down their cages. **(Tomas Palermo)**

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**THE NEW YEAR**  
**The New Year**  
(Touch and Go)

The New Year's self-titled latest seems to be about escape — from home, from family, from yourself. A tone of quiet suffering floats through 10 rock ballads, documenting a much-needed vacation and its aftermath: the recording roves from “Folios” to “X Off Days” and back to “My Neighborhood.” Matt Kadane, with occasional help from his brother Bubba Kadane, rues: “We both have a need for things we don’t need,” with a wavering, happenstance voice. It’s almost as if he’s too tired to sing his lyrics. “Eight hours of sleep can make anything go away / Until it comes back into my mind / If I had reason to think things would be different this time,” he sings on “Wages of Sleep.”

*The New Year* is the third album by the band to engage in circuitous melancholy with cryptic salaryman poetry and private anguish. Thankfully, the Texan quintet has added a few musical twists this time, such as the glissando guitar lines that adorn “Seven Days and Seven Nights” and the dramatic piano plod of “The Company I Can Get.” But with three sadcore suites of stultifying if enlightening sameness, is the New Year exploring the palliative possibilities of being stuck in a rut, or turning inertia into shtick? (**Mosi Reeves**)

**THE NEW YEAR**  
Thurs/25, 9 p.m., \$12  
Bottom of the Hill  
1233 17th St., SF  
[www.bottomofthehill.com](http://www.bottomofthehill.com)



**JOHNNY FLYNN**  
A Larum  
(Lost Highway)

In stage directions, the term *a larum* refers to a general chaos created offstage — perfectly fitting, then, that Royal Shakespearean Company actor Johnny Flynn snagged the phrase to encapsulate the swinging, thumping folk ruckus being kicked up on the 13 acoustic stomps contained here. Backed by the clatteringly exuberant, Pogues-like tradition-bashers of the Sussex Wit, the dashing young Brit often sings in the lingua franca of olde English balladry — there are funerals, priests, and sailors, for starters — but the presentation is thoroughly modern, having jostled up the hectic poetry with mad tumbles of drums, violins, and mandolins.

Much of *A Larum's* fire is drawn from the curious juxtaposition of Flynn's waggish wordplay and the seen-it-all, sonorous voice from which it comes a-streaming. "The Box" — with its jaunty chorus of "Sweep my mess away / Leave my body, leave my bones" — slyly slips the specter of death into a merry bounce of scraping fiddles and drunken trumpets. "Eyeless in Holloway" pulls off a similar coup, whisking away images of funeral pyres and disease amid a rousing rattle of martial drums, clanging banjo, and unison vocals. Breathing new life into centuries-old song forms, Flynn and his fellow rabble-rousers manage to sound like reverent folkies and punk-indebted street buskers at the same time.

**JOHNNY FLYNN**  
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local grooves

**DOLORATA Believer** (self-released)

Dolorata's debut, *Believer*, reclaims rock from the watered-down indie crowd, which isn't a surprise considering its members are scene veterans: vocalist-lead guitarist Katie Colpitts and bassist Veronica Savage were in the punk outfit the Hail Marys; guitarist Dori Sappo came from the Amazon Mollies; Dawn Richardson pounded drums for 4 Non Blondes; and violinist Emily Palen joined by way of Shelly Doty's Xtet. Opener "You've Gotta Want It" sets the tone for the rest of the recording, relying on a classic four-chord progression and a chorus of women shouting the do-or-die title. "Chick Magnet" is the winner here: its crunchy chords, warbling solo, and spat-out story of a cheating, druggie lover would have fit perfectly on L7's *Bricks Are Heavy* (Slash, 1992). Channeling the uncomplicated, catchy power of AC/DC with Joan Jett's no-nonsense accessibility, *Believer* is a disc for rockers pure of heart. **(Kat Renz)**

**DOLORATA** Sun/27, 10 p.m., \$8–\$10. Bottom of the Hill, 1233 17th St., SF. [www.bottomofthehill.com](http://www.bottomofthehill.com).



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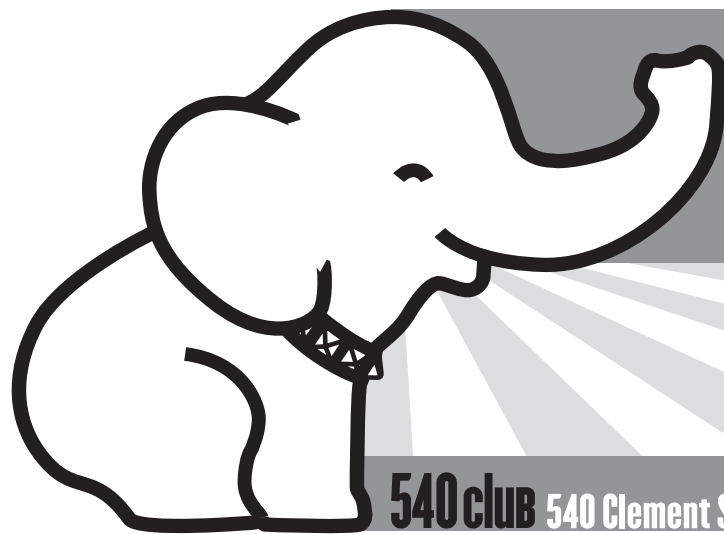
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# Pwned

**By Marke B.**

› [superego@sfbg.com](mailto:superego@sfbg.com)

**SUPER EGO** “I don’t know what’s wrong with you, but I like it!” some hot soul shrieked at me outside the club. That’s totally my new self-affirmation T-shirt because, like, what’s with all the negative exacerbations in the world — not just in the shivery politisphere, but in the Zany Land of Nightlifez, too?

Most of my friends got canned from the Transfer so it could redirect itself, and 222 Club got sold so its fabulous owners could move on to bigger things — both unfortunate events that effectively ended a few of my fave parties and a lot of my free drinks. The Attack of Gargantuan Overpriced Ultralounges from Planet Douchebag Airbrushed Clothing continues, with three slated to open downtown by the end of the year. The great Steve Lady, the first Miss Trannyshack, passed away. And who isn't packing a teeny pink dildo-shaped spritzer of mace in their Chrome clutch these days, what with all the violence after dark?

Life can sometimes seem like it dropped your bag in the toilet or shot your wolf from a plane. But then it's

time to spin around, put one slender hand on your one slender hip, yell "FAIL, motherfucker," and just own that shit like a kinky hairstyle. Give me back my wolf! Get me a new bag! Then call me a cab! I'm going to these parties.

## HOT CHIPS

Now that Trannyshack has ended, the race to fill hostess Heklina's humongous vacuum is on! (Ew.) In primed pole position is belovedly ditzy Cookie Dough, whose stubblebrity-studded drag implosion **Monster Show** ([www.cookieivision.tv](http://www.cookieivision.tv)) now splats its gender-clown intestines against the walls of Underground SF every Monday night. On Sept. 29, Miz Dough will throw a costume party laced with wrong/wrong performances to celebrate four years of ... well ... something. Who the hell knows what's gonna happen, but it'll be wearing fabric that hurts glaciers when it's burned.

Fri/29, 9 p.m., \$5. Underground SF, 424 Haight, SF. (415) 864-7386, [www.undergroundsf.com](http://www.undergroundsf.com)

## ALL THE LOVE

Oh yes, LoveFest comes gloriously upon us Oct. 4 ([www.sflovefest.org](http://www.sflovefest.org)), but there'll be some real love going down at Supperclub the Thursday beforehand, when LoveFest pre-party **Pendana** — Swahili for “to love one another,” duh — brings together a massive roster of well-known local DJs to benefit NextAid ([www.nextaid.org](http://www.nextaid.org)).

nextaid.org), an LA joint that helps out African kids. Jenö from Back2Back, Kontrol's Alland Byallo, Fil Latorre and Javaight from Staple, and a host of others will provide some juicy tech-house tunes. You bring the love and ducats.

Oct. 2, 9:30 p.m., \$10 with RSVP to [events@nextaid.org](mailto:events@nextaid.org). Supperclub, 657 Harrison, SF. (415) 348-0900, [www.supperclub.com](http://www.supperclub.com)

## KUDUROS TO YOU

Last week in this very publication I wrote a sorta know-it-all article about the underground musical movements that have taken over US dance floors — but I must still be rolling down from that magic cap I chewed in '02 since I forgot to mention the whole baile funk/electro-cumbia/digi-samba thing. Which is sad, because I adore it. Now it's time to add kuduro — a faster, blippier, more air-horny version of baile funk originating in Angola — to the go-go global genre stew, as nuevo Latino electro party Tormenta Tropical teams up with disco sweethearts Body Heat to host a live blast from floor-thumping Portuguese kuduro kings **Buraka Som Sistema** ([www.myspace.com/burakasomsis](http://www.myspace.com/burakasomsis) tema). Also on tap: local fave-ravers Lemonade, who bring a brainy, rocky Brazilian twist to the bass bins.

Muito louco!  
Oct. 3, 10 p.m., \$10. Elbo Room,  
647 Valencia, SF. (415) 552-7788,  
[www.elbo.com](http://www.elbo.com) **SFBG**





Ashkenaz

Music & Dance Community Center

WED 9/24 9:00 pm \$15 \$12 adv/stu	REGGAE LLOYD BROWN with 7TH STREET SOUND
THU 9/25 9:30 pm \$6	DEAD NIGHT DJ GANKMORE.COM + DAVID GANS live!
FRI 9/26 9:30 pm \$15 \$12 adv/stu	AFRICAN POP CHI WONISO Soul-stirring Zimbabwean grooves – African tradition + modern vibes
SAT 9/27 9:30 pm \$15 \$12 students	AFROBEAT BABÁ KEN & KOTOJA 9:00 pm African dance lesson with Comfort Mensah
SUN 9/28 7:30 pm \$10	FLAMENCO FLAMENCO OPEN STAGE with Amanda Pineda & more
TUE 9/30 8:30 pm \$10	CAJUN/ZYDECO GERARD LANDRY AND THE LARIATS 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride
WED 10/1 9:00 pm \$10	TANGO PARLOR TANGO + DJ GUILLERMO GARCIA 7:30 pm Tango dance lesson with Andrea Fuchilleri
THU 10/2 9:30 pm \$10	REGGAE Healing of the Nation Showcase ROOTS NATTY MIOSOTIS + RENEE ASTERIA 7TH STREET SOUND

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Calendar, advance tickets,  
information: Ashkenaz.com

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Every Monday 5pm-9:30pm KRAZY FOR KARAOKE HAPPY HOUR!!! w/ your Host BRIT POP BILL (Annie's Limbo Lounge) & your bar twin Tracy Come Belt it out and drink it down. FREE!!!	Every Wednesday 5pm-9pm GODZUKI HAPPY HOUR SUSHI	Every Thursday 7pm-10pm The Knockout Presents "BINGOTOPIA" Play for Drinks, Dignity and Dorley Prizes with your host... Clare St. Clare FREE!!!!
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WEDNESDAY, SEPTEMBER 24TH 9PM-2AM

Lower Class Revolt Presents

EVACUEE  
FORM & FATE  
SHILOE

Bay Area Indie...\$4

THURSDAY, SEPTEMBER 25TH

Modern Entertainment Presents

MARABELLE PHOENIX +TBA...\$5

FRIDAY, SEPTEMBER 26TH 9PM-2AM

"SMILE"

W/ Brian Glaze & the Nightshift  
White Music (their debut)  
Les sylphides

DJ Neil Martinson spins 66-83 dance music all night...\$5

SATURDAY, SEPTEMBER 27TH 10PM-2AM

"THE TEENAGE DANCE CRAZE PARTY"

D.J. Sergio Iglesias, Russell Quann & dX the Funky Gran  
Paw, 60's Teen Beat! Twisters! Surf Rock!...\$2

SUNDAY, SEPTEMBER 28TH 9PM-2AM

The Knockout presents

THE 45 CLUB FINAL SUNDAY PARTY!

(Moves to 3rd Wednesdays in October)

DJ dX the Funky Gran Paw, Senator Soul & Dirty Dishes  
Spinning Lost Soul Pleasers & Funky Soul Teasers On 45  
RPM Vinyl!...Free!

MONDAY, SEPTEMBER 29TH 9PM-2AM

AQUARIUS RECORDS & KLAUS TO THE EDGE (WAR 93.7FM)

present... WHITE HILLS (NY) live!

following a screening of "TWO HOURS OF KRAUTROCK II"  
featuring videos from German TV 1971-1979 with CAN,  
KLAUS SCHULZE, TIGER & SMITH, SCORPIONS, KRAAN,  
TRITONIUS, EPITAPH, KRAFTWERK (featuring Klaus Dinger  
and Michael Rother), TANGERINE DREAM, HOLDERLIN, and  
more!!! ...plus KLAUS TO THE EDGE D.J.s, AC & ALLAN

Free popcorn and Klausy drink specials!...\$5

SCREENING STARTS AT 10PM SHARP!!

TUESDAY, SEPTEMBER 30TH

Doors open at 9pm / Show at 10pm

ALHOLICAUST Presents...

DEAD RINGERS (Headliner)

BEAR PROOF SUIT (from Milwaukee, WI)

KILGORE...\$6

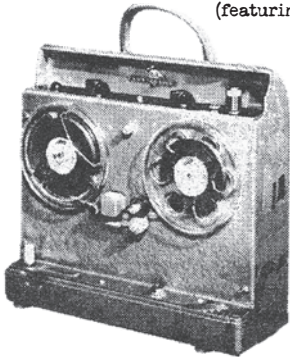
The

SERMON

with  
The

HI-NOBLES

(featuring Avengers guitarist Greg Ingraham)



Saturday 9/27

BENDERS

806 South Van Ness at 19th / 415.824.1800

# FRIDAY NIGHTS

@the de Young

SEPTEMBER 26

LAST FRIDAY NIGHT  
OF CHIHULY!

5:00 p.m.–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.

VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

EXPERIENCE Tsimshian Haayuuk, as they perform dance of the Pacific Northwest indigenous people.

LISTEN to trumpet-flugelhorn artist John Worley and Worldview 5.0.

EXPERIENCE Sketching Tours of the de Young architecture in celebration of the American Institute of Architects in San Francisco's Architecture and the City Festival. This activity includes the drawing supplies and is limited to 20 participants on a first-come, first-served basis. Meet at 6:30pm at the AIA table located in Wilsey Court.

LEARN from the lecture, "Angkor Wat: Past and Future Symbol of Cambodia" by John Stubbs, vice president for Field Projects for the World Monuments Fund.

CELEBRATE at the closing reception for September Artists-in-Residence Laura Parker and Chris Leib.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

# de Young



Golden Gate Park • San Francisco  
415-750-3600 • [deyoungmuseum.org](http://deyoungmuseum.org)

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation





## Switch On Clean Energy

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To volunteer, donate or to learn more visit:  
[www.sfcleanenergy.com](http://www.sfcleanenergy.com)



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510 Embarcadero West  
Oakland, California  
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New seating policy starting 9/29. Check [yoshis.com](http://yoshis.com) for details.

Sunday kids matinees are back! All kids \$5! Parents \$18

Y O S H I S . C O M

tonight! Wed, Thurs, September 24, 25

**DAVE HOLLAND SEXTET**

Fri, Sat, Sun, September 26, 27, 28

this weekend!  
**HIROMI**

next week!  
Tues, September 30,

Wed, Thurs, October 1, 2

**MINT CONDITION**

Fri, October 3

**IRIS DEMENT**

Sat, Sun, October 4, 5

**BRIAN CULBERTSON  
& THE FUNK EXPERIENCE**

Mon, October 6

**BILL MAYS  
INVENTIONS TRIO**

Tues, October 7

**SCOTT AMENDOLA TRIO**  
with Jeff Parker & John Shifflett

Wed, October 8

**KEOKI KAHUMOKU  
& HERB OHTA JR.**

Fri, Sat, Sun, October 10, 11, 12

**ACOUSTIC ALCHEMY**

Mon, October 13

**ELAINE LUCIA**

Tues, Wed, October 14, 15

**ESPERANZA SPALDING**

Thurs, Fri, Sat, Sun, October 16, 17, 18, 19

**THE DIZZY GILLESPIE™  
ALL-STAR BIG BAND**  
Under the Direction of  
**SLIDE HAMPTON**

Mon, October 20

**AARON PARKS**

Tues, October 21

**BILLY BANG QUARTET**

Wed, September 24 tonight!

**JOSE GONZALEZ**

Thurs, September 25 this week!

**THE DUHKS**

Fri, Sat, Sun, September 26, 27, 28 this weekend!

**DAVE HOLLAND SEXTET**

Tues, Wed, Thurs, Fri, Sat, Sun, next week!  
September 30, October 1, 2, 3, 4, 5  
Sun 7pm & 9pm (No Matinee)

**WAYNE SHORTER QUARTET**

featuring Brian Blade,  
John Patitucci & Danilo Perez

Mon, October 6

**MARK MURPHY**

with special guest  
**JONATHAN PORETZ  
& THE MOOD SWING ORCHESTRA**  
To Benefit Alzheimer's Association

Tues, Wed, October 7, 8

**DELFAEYO MARSALIS**

featuring

Victor Atkins, Mark Gross  
Jason Marsalis & David Pulphus

Thurs, Fri, Sat, Sun, October 9, 10, 11, 12

**BILL FRISELL & JIM HALL**

Mon, October 13

**ERIC VLOEIMANS**

Tues, Wed, October 14, 15

**BABATUNDE LEA QUARTET**

featuring Ernie Watts,  
Patrice Rushen & Gary Brown

Thurs, October 16

**SINGS LADY DAY CD RELEASE  
FAYE CAROL**

Fri, Sat, Sun, October 17, 18, 19

**ARTURO O'FARRILL**

Mon, October 20

An Evening of Blues, Jazz & Broadway  
**BILL BELL, LUBA MASON,  
WESLA WHITFIELD**  
with **MIKE GREENSILL**  
and **TERESE GENECCO**  
To Benefit The Oakland Youth Chorus

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## THE DEVIL & LOUNGE

THURSDAY SEPTEMBER 25TH 8PM | \$5

**LEOPOLD**  
and his Fiction  
W/ THE STONE FOXES  
AND CANDY APPLE

FRIDAY SEPTEMBER 26TH

9PM | \$10



SATURDAY SEPTEMBER 27TH

**ROP ROCKS**  
8PM | \$10

SUNDAY SEPTEMBER 28TH

BONHEMAN PRODUCTIONS PRESENTS  
**ANNA K**  
8PM | \$29

SATURDAY OCTOBER 18TH 8PM | \$15

A VERY SPECIAL EVENING WITH  
**IAN BALL (OF GOMEZ)**  
W/ SPECIAL GUESTS: BUDDY

FRIDAY NOVEMBER 21ST 8PM | \$25

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10/09: THE B-FOUNDATION  
10/10: PINE AND BATTERY  
10/11: LOU DOG TRIO  
10/14: DR. RING DING • 10/16: MEST  
10/23: BAGHDAD BY THE BAY SHOWCASE  
10/28: THE MAJOR LABELS  
10/30: TAINTED LOVE • 10/31: PORT  
11/02: THE HACKENSAW BOYS  
11/08: AS A PEOPLE • 11/13: TAINTED LOVE  
11/20: TAINTED LOVE • 12/05: OURS  
12/13: DOLORATA

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THURSDAY SEPTEMBER 25TH  
JAY SIEGAN PRESENTS

**LAIBACH**  
WITH DJ CRACKWHORE

MUSIC



## Kim Gordon

» **PREVIEW** Say it loud, say it proud: aeons after the year punk broke and Sonic Youth introduced their budding little-bro band Nirvana to their label, DGC, I'm still girl-crushed-out on SY's Kim Gordon! Especially after finding out we've been reading the same book at just about the same time: Sheila Weller's *Girls Like Us: Carole King, Joni Mitchell, Carly Simon* — and *the Journey of a Generation* (Atria), a possible inspiration for Gordon's "Phantom Orchard" performance with avant harpist Zeena Parkins, DNA's no-wave diva Ikue Mori, Boredoms drummer Yoshimi, and ex-Mr. Bungle bassist Trevor Dunn.

"Everyone said, 'Ooh, it's got to be really trashy,'" says Gordon from Northampton, Mass., where she, Thurston Moore, and their 14-year-old daughter, Coco, reside. "I started reading it and thought, you know, this is actually a pretty good, interesting, sociological overview of these women during that time in the early '60s. So, I don't know, maybe a theme might come out of that ... I always wondered when [Sonic Youth] was on tour with Neil Young, what's it like for someone like Joni Mitchell? I got a sense of the boys' club." She emits a soft, low, self-deprecating chuckle, a recurring bass note in a conversation with Gordon, who often sounds more like a grave, thoughtful teenage girl than an underground rock icon.

A certain Kimly kismet is going down, for sure, and one hopes a similar synthesis will emerge from this week's improvisations by Gordon, Parkins, Mori, Dunn, and Yoshimi. The latter most recently played on the raw 'n' lyrical *Inherit* (Ecstatic Peace), by the resuscitated Free Kitten, Gordon's project with ex-Pussy Galore-ist Julie Cafritz. Everyone knows girls rock, but what continues to draw this archetypal post-punk woman, who has seen so many sides of rock's boyzone, to work with other ladies? "Women communicate differently," she muses. "And, um, women *communicate!*" (**Kimberly Chun**)

For more of an interview with Kim Gordon, see Noise blog at [www.sfbg.com](http://www.sfbg.com).

**KIM GORDON MEETS PHANTOM ORCHARD** Fri/26, 8 p.m., \$15-\$55.

Montalvo Arts Center, Carriage House Theatre, 15400 Montalvo, Saratoga

(408) 961-5858, [www.ticketmaster.com](http://www.ticketmaster.com)

Music listings are compiled by Duncan Scott Davidson. The music interns are Daniel N. Alvarez, Brandon Bussolini, and Michelle Broder Van Dyke. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

## WEDNESDAY 24

### ROCK/BLUES/HIP-HOP

» **Aerosols, Moomaw, Miwa Gemini**  
Hemlock Tavern. 9pm, \$6.

"Blue Bear Band Showcase" Café Du Nord. 7:30pm, \$12-20.

» **Bruises, Shondes, Excuses for Skipping, Forever Hotel** Utah Saloon. 9pm, \$7.  
**Evacuee, Shiloe, Form and Fate** Knockout. 9:30pm, \$4.

» **Naked Lady Wrestlers, Mystic Knights of the Cobra, Girls with Guns, FawnMower** Bottom of the Hill. 9pm, \$8.  
**Ra Ra Riot, Walter Meego, Princeton** Rickshaw Stop. 8pm, \$12.

**Rodeo Clowns** Johnny Foley's. 9pm, free.

» **Uli Roth, Blind Illusion, Sentinel Beast, Oreo** Annie's Social Club. 8pm, \$25.

**Spoon** Fillmore. 7pm, \$25.

**Too Slim and the Taildraggers** Biscuits and



Blues. 8 and 10pm, \$15.  
**White Hills** Aquarius Records, 1055 Valencia; 647-2272. 6pm, free.

**BAY AREA**  
**Girls, American Professionals, Andalous** Uptown. 9pm, \$8.  
» **Jose Gonzalez** Yoshi's. 8 and 10pm, \$25.  
» **Journey, Heart, Cheap Trick** Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 7pm, \$35.50-131.  
**Little Sister** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.  
**"Redwood City Blues Jam"** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

JAZZ/NEW MUSIC

**Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Michael Chase Rite** Spot. 9pm, free.  
**Dave Holland Sextet** Yoshi's SF. 8 and 10pm, \$20. Also Thurs/25.  
» **Gaucha, Mitch Marcus Session** Amnesia. 8pm, free.  
» **Mark Levine and His Funky Trio** Mission Bay Pub, UCSF Mission Bay Campus, 1675 Owens; 476-2675. Noon, free.  
**Mark Robinson Trio** Shanghai 1930. 7pm, free.  
**Pablo Sainz Villegas** Green Room, 401 Van Ness; 242-4500. 8pm, \$30.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

**BAY AREA**  
**Rebecca Griffin** Jupiter. 8pm, free.  
**UC Jazz Ensembles** Anna's Jazz Island. 8pm, \$6.

FOLK/WORLD/COUNTRY

**Elam Blackman** Simple Pleasures Café. 8pm, free.  
» **Carmen Consoli** Bimbo's 365 Club. 8pm, \$20.  
**Eek-A-Mouse, Revival Sound System** Independent. 9pm, \$22.  
**Clay Hawkins** Plough and Stars. 9pm, free.  
**Mercury Dimes** Café International. 7:30pm, free.  
» **Hafez Modirzadeh, Saed Muhssin** Meridian Gallery, 535 Powell; 398-7229. 7:30pm, \$5-10.

**BAY AREA**  
**"Local's Groove with Mikie Lee and Amber"** Beckett's. 10pm, free.  
**Lloyd Brown and 7th Street Sound** Ashkenaz. 9pm, \$12-15.  
**Orchestra Borinquen** Shattuck Down Low. 8:30pm, \$5-10.  
**Richard Shindell, Meg Hutchinson** Freight and Salvage Coffee House. 8pm, \$25.50.

DANCE CLUBS

**Arabian Nights** El Rio. 8:30pm-2am. Belly dancing classes by Amira, henna tattoos, Mediterranean food, Arab beats, hookah pipes ... rock the Casbah!  
» **Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.  
**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.  
**Club Shutter** Elbo Room. 10pm-2am, \$5. DJs Omar, Nako, and Justin get together for the perfect goth bummer.  
**Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.  
**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.  
**Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.  
» **1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
» **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.  
» **Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno with DJ Scott Carrelli and guests.

**Stay Gold** Make-Out Room. 10:30pm-2am, \$3. DJs Rapid Fire, Pink Lightning, and guests spin hella gay dance jams.

THURSDAY 25

ROCK/BLUES/HIP-HOP

**Bullet for My Valentine** Warfield. 7:30pm, \$26.  
**Cold War Kids** Great American Music Hall. CANCELLED.  
**Donkeys, Donovan Quinn and the 13th Month, Electric Jellyfish** Hemlock Tavern. 9pm, \$7.  
**Shane Dwight** Biscuits and Blues. 8 and 10pm, \$15.  
**Essence, Nefertiti, Pi** Hotel Utah Saloon. 8pm, \$10.  
**Fryed Brothers Band, Charlie Brechtel Band, Jamie Clark** Broadway Studios. 8pm, \$20.  
» **Juliana Hatfield, Welcome Matt** Café Du Nord. 8pm, \$15.  
» **Laibach, DJ Crackwhore** Independent. 9pm, \$30.  
» **Leopold and His Fiction, Stone Foxes, Candy Apple** Red Devil Lounge. 8pm, \$5.  
**New Year, A Weather, Si, Claro** Bottom of the Hill. 9pm, \$12.  
» **Obituary, Unleashed, Carnifex** Slim's. 8pm, \$30.  
**Reaction, Borstal Holiday, Street Eaters, Pentacles** Annie's Social Club. 8pm, \$7.  
» **Silver Jews** Fillmore. 8pm, \$22.50.  
**Adam Stephens** Swedish American Hall, 2170 Market; 861-5016. 7:30pm, \$12.  
**Sweatshop Union, Phat Kat and DJ Design, Celsius 7, Campo** Rickshaw Stop. 8pm, \$10.  
**White Hills, White Pee** Retox Lounge. 9pm, \$5.

**BAY AREA**  
**Blind, Walty, Soft White Sixties** Starry Plough. 9pm, \$7.  
**Changes, Entropy Density, Suburban Corner Kick, Hesperian** Stork Club. 9pm.  
**Szyzygy, Eachbox, Monkstilo, Constant Change, Cornbread, DC, Icebox, Tim Barsky, Geni, Maximillion** La Peña Cultural Center. 8pm, \$8. "Speak the Music."  
**Tom Finch Group** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

» **Cartoon Justice, Jen Baker, Lisa Mezzacappa, John Hanes, Kaylee Combs** Luggage Store Gallery. 8pm, \$6-10.  
**Dave Holland Sextet** Yoshi's SF. 8 and 10pm, \$20.  
**Dick Fregulia's Good Vibes Trio** Café Claude. 7:30pm, free.  
**Equinox Trio** Rite Spot. 9pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.  
**Mark Robinson** Enrico's, 504 Broadway; 982-6233. 7pm, free.  
**Sandra Aran Group** Shanghai 1930. 7pm, free.  
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.  
» **Sony Holland Duo** Zingari Restaurant, 501 Post; 885-8850. 7:30pm, free.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.  
**"Thursday Night Jazz"** Music Store, 66 W. Portal; 664-2044. 6pm, free.

**BAY AREA**  
**Jenny Harris** Anna's Jazz Island. 8pm, \$10. Performing the music of Cy Coleman.  
**David Krull** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 7:30pm, free.

FOLK/WORLD/COUNTRY

**"Bluegrass and Old-Time Jam"** Atlas Café. 8pm, free.  
» **Roy Brown, Walter Morciglio** Mission Cultural Center for Latino Arts, 2868 Mission; 643-2785. 8pm, \$22. "40 Años de Resistencia."  
**Human Condition** Simple Pleasures Café. 8pm, free.  
**Nicole McRory** Johnny Foley's. 9pm, free.  
**Tipsy House** Plough and Stars. 9pm, free.

**BAY AREA**  
**Slaid Cleaves** Freight and Salvage Coffee House. 8pm, \$19.50.  
**Duhks** Yoshi's. 8pm, \$20.  
**Pegi Young Band, Howlin Rain** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$28.  
**John Seabury** Beckett's. 10pm, free.

DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.  
**BrazLive** El Rio. 9pm-2am, \$8. DJs play Brazilian dance music, plus live set by Forrófiando.  
**Compression** Temple, 540 Howard; www.tem-plesf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.  
» **Cutter Photozine** Benefit Amnesia. 9pm-2am. The lovely lasses of Kiss Que C'est Burlesque get you hot and bothered for a good cause.  
**Jazz Hands** Make-Out Room. 9:30pm-2am, free. Evan spins jazz rarities from the 1920s on.  
**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.  
**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.  
**Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.  
» **Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.  
**12 Hot Dates** El Rio. 5-9pm. Swing by and bid on one of a dozen hot dates to benefit Breast Cancer Action. C'mon — everyone loves titties.

**BAY AREA**  
**Ashkenaz** **Dead Night** Ashkenaz. 10pm-2am, \$5. Take a second from your busy life to just trip out, man. Seriously: Just. Trip. Out.  
**Future Sound System** Uptown. 9pm-2am, \$5. The Oakland Zoo Krew bring you sounds by Pic Vicious, Destruments, and DJs Saurus and Kozee, plus skate videos and art by Silencer.  
» **Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.  
**Selector DJ Sessions** Jupiter. 8pm. DJ Riddm spins roots,dancehall, funk, salsa, and Afrobeat.

FRIDAY 26

ROCK/BLUES/HIP-HOP


**Autonomous Region, Lumaya, Bloowire, Farewell Typewriter** Make-Out Room.

CONTINUES ON PAGE 38 »

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HAPPY HOUR 4 - 7 MON - FRI  
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WEDNESDAY • OCTOBER 1 • 6PM  
EDGAR MEYER & CHRIS THILE  
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THURSDAY • OCTOBER 2 • 6PM  
NOAH AND THE WHALE  
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SATURDAY • SEPTEMBER 27 • 1PM  
CHIWoniso  
Zimbabwe's Chiwoniso performs entrancing & uplifting songs with ancient soul & modern spirit. She is one of the most exciting talents in African music today.  
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9PM \$7  
FRI 9/26  
BURMESE  
TREES  
BARN OWL  
SAT 9/27  
COALITION OF AGING ROCKERS PRESENTS:  
CAROLYN KEDDY'S BDAY BASH  
WITH THE CONTAMINATORS  
THE GET-OFFS  
6PM FREE  
SUN 9/28  
SPECTRUM (SONIC BOOM OF SPACEMEN 3 WITH FULL BAND)  
LSD & THE SEARCH FOR GOD  
POPCENE DEEJAY NAKO HASHIZUME  
9:30PM \$14 ADV. TIX ON SALE  
MON 9/29  
PATTERN IS MOVEMENT  
OKAY  
FRENCH MIAMI  
TUES 9/30  
PERSONAL & THE PIZZAS  
FRED ASTERO (AUS)  
NOBUNNY  
WED 10/1  
PUNK ROCK SIDESHOW W/  
DJ TRAGIC & THE DUCHESS OF HAZARD  
THU 10/2  
SPINDRIFT (LA)  
FAUNA VALETTA  
ZODIAC DEATH VALLEY  
FRI 10/3  
LAZARUS  
PILLARS & TONGUES  
THE CAIRO  
SAT 10/4  
NEVA DINOVA (SADDLE CREEK)  
MC CARTHY TRENCHING (TEAM LOVE)  
PILLOWS  
9PM \$10 ADV. TIX ON SALE  
MOGGS (RECORD RELEASE)  
GOLIATH BIRD EATER  
THE HIGHLANDS  
9:30PM \$7  
NEVER HEALED  
GRACE ALLEY  
STREETWALKERS  
9:30PM \$6



**FRI/26**  
**ROCK/BLUES/HIP-HOP**  
 CONT>>

7:30pm, \$15-25. "APAture Festival's Groove It."

» **Burmese, Trees, Barn Owl** Hemlock Tavern. 9:30pm, \$7.

**Cheeseballs** Red Devil Lounge. 9pm, \$10. **Cold War Kids, We Barbarians** Great American Music Hall. 9pm, \$21.

» **Culann's Hounds** Plough and Stars. 9pm.

» **Curt Yagi and the People Standing** Behind Me, **Barbary Coast Allstars, Procrastinistas** Hotel Utah Saloon. 9pm, \$8. **Dizzy Balloon, Dave Smullen, Hundred Days, Jakes** Bottom of the Hill. 9pm, \$10.

**Emassin, Beetiki, Melina Jones, Hopie Spitshard, DJ Strategy** Elbo Room. 10pm, \$10.

**Horrorpops, 7 Shot Screammers, Longway, Perfect Machines** Slim's. 9pm, \$16. **Denise LaSalle** Biscuits and Blues. 8 and 10pm, \$35.

» **Lustkillers, Flexx Bronco, Black Moon** Ritual Grant and Green. 10pm, free.

» **Mission of Burma** performing *Signals, Calls and Marches*, **Hank IV** Independent. 9pm, \$20.

**One Ring Zero, DJ Organgrinder** Café Du Nord. 9pm, \$22.

**Pier Pressure** Johnny Foley's. 9pm, free.

**Railroad Earth** Fillmore. 9pm, \$25. Also Sat/27.

**Rancid, Wardogs, Adolescents** Warfield. 8pm, \$21.50. Also Sat/27.

**Slowfinger, Four Year Bender, T and A**

Annie's Social Club. 9pm, \$7.

» **Vitamin X, Peligro Social, Desolation, Duck and Cover** Parkside. 9:30pm, \$7.

**BAY AREA**

**B-Cups, Lipstick Conspiracy, Passive**

**Aggressives** Uptown. 9pm, \$8.

**Chrome Johnson, Taylor Brooks** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 9pm.

» **Kev Choice Ensemble, Dynamic, DJ**

**Afrikan Sciences, Davey D** Shattuck

Down Low. 9pm, \$10.

**Margaret Scranton Band, Luvhed, Hormones**

Stork Club. 8pm, \$5.

**Masterpiece, Kane Aku** Little Fox Theatre,

2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

» **Or, the Whale, Mumlers, Porchsteps**

Starry Plough. 9:30pm, \$10.

**Pride and Joy** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, \$12.

**Third Date** Beckett's. 10pm, free.

**JAZZ/NEW MUSIC**

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Hiromi** Yoshi's SF. 8 and 10pm, \$24. Through Sun/28.

» **Mike Irwin and the 8 Legged Monster**

Savanna Jazz. 8pm, \$5.

**Diane Nola** Rite Spot. 9pm, free.

**Sasha Jacobsen Trio** Café Claude. 7:30pm, free.

**Terry Disley Experience, Erik Jekabson** Shanghai 1930. 7:30pm, free.

**BAY AREA**

» **Carla Zibbersmith and Her Trio** Anna's Jazz Island. 8pm, \$14.

**Dave Holland Sextet** Yoshi's. 8pm, \$22; 10pm, \$16. Through Sun/28.

**FOLK/WORLD/COUNTRY**

**Chicha Libre, DJ Organgrinder** Café Du Nord. 11:30pm, \$12.

**Deborah Crooks Band, Jean Mazzei** Socha Café, 3235 Mission; www.sochacafe.com. 8pm.

**Devil's Slide** Plough and Stars. 5pm, free.

**Josh Rouse, Merz** Swedish American Hall, 2170 Market; 861-5016. 7:30pm, \$22.

**Patrick Dyer Wolf** Simple Pleasures Café. 8pm, free.

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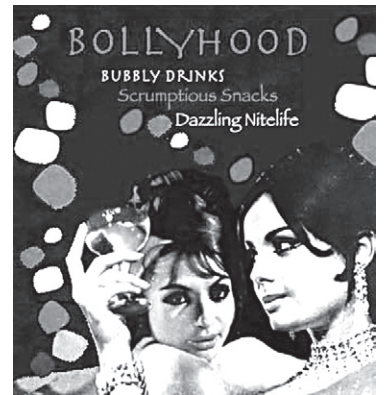
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FRI 9/26 SOCKPUPPET SOUNDSYSTEM 10PM

SAT 9/27 MOONSTOMPER REGGAE!!!  
 DJ CHAOS AND TOZZ GRAVE 10PM

SUN 9/28 LAST CALL BY KURT WEITZMAN  
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MON 9/29 HOLIDAY BY MISTAKE  
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## San Francisco Blues Festival

» **PREVIEW** Oh baby, baby, baby, have you got them blues? I did, big time, a couple weeks ago after ODing on the metal and all its scenesterness. I nearly wrote off going to shows entirely. This silly sentiment lasted one hot minute, sure, but the blues remained. The blues remained. The blues remained. Which is the point: get rid of any genre-defining accoutrements — country's twangs, metal's sweeping arpeggios, jazz's swanky chords — and you're left with the 1-4-5 progression made so familiar and beautifully basic by early 20th-century blues masters.

So if you're feeling especially bummed, love the blues, or are a music junkie in general, this weekend's 36th annual San Francisco Blues Festival is mandatory. Holding the title of the oldest blues festival in the world, its lineup of legends attests to its status as an institution unto itself. Performers include electric slide virtuoso Johnny Winter, now in his fifth decade of performing, and David Honeyboy Edwards, who at 93 is one of the last Mississippi bluesmen of the Robert Johnson era. Maybe he'll bring the devil and you can bargain your soul for six-stringed genius at the evil-brewing crossroads of Buchanan Street and Marina Boulevard.

Besides dancin' and groovin' to more than two dozen artists, you'll get to hang outside for three days (weather.com forecasts sun, for whatever it's worth), which also tends to assuage the blues — although instead of a background of railroad trains and Delta mudflats, we get the Golden Gate Bridge and a scintillating Bay. Throw some horns for Robert Johnson's legacy. **(Kat Renz)**

**SAN FRANCISCO BLUES FESTIVAL** Tribute to John Lee Hooker. Fri/26, noon–1:30 p.m., free. Justin Herman Plaza, 1 Market, SF. Sat/27 with Hot Tuna, the Delta Groove All-Star Blues Revue, Barbara Lynn, Michael Burks, Ruthie Foster, Elmore James Jr., and Delta Wires Big Band. Sun/28 with Johnny Winter, Buckwheat Zydeco, Curtis Salgado Big Band, David Honeyboy Edwards, Rick Estrin, and Gospel Hummingbirds. 11 a.m.–6 p.m., \$40 per day. Great Meadow at Fort Mason, Marina at Buchanan, SF. (415) 979-5588, [www.sfb blues.com](http://www.sfb blues.com)

### BAY AREA

**Andre Thierry and Zydeco Magic** Eagles Hall, 2305 Alameda, Alameda; (510) 522-7626. 9pm, \$15.

» **Chiwoniso** Ashkenaz. 9:30pm, \$15.

**Coyote Grace** Dolores Park Café, 501 Dolores; 621-2936. 7:30pm.

» **Eduardo Peralta, Manuel Sanchez** La Peña Cultural Center. 8pm, \$15.

» **Lucy Kaplansky, Nina Gerber, Ray Bonneville** Freight and Salvage Coffee House. 8pm, \$27.50.

**Macabea** Jupiter. 8pm, free.

**Tippy Canoe and the Paddlemen** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

### DANCE CLUBS

» **Baxtalo Drom** Amnesia. 9pm–2am, \$6–10. Fierce Balkan and Gypsy madness with dancing girls, DJ Global Ruckus, and a live set by Kristina of the Nekyia.

**Blow Up** Rickshaw Stop. 10pm–2am, \$10–15. DJ Jefrodisiac and special guest Blake Miller get you up offa that thing, so you can dance 'til you feel better.

**Cancun Club** Glas Kat. 10pm–3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

**Directions in Stereo** Dalva. 9pm–2am. DJs

Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

» **Homo A Go Go** El Rio. 9pm–2am, \$7–10.

Queer music and arts with music by Yes Alexander, Purple Rhinestone Eagle, a reading by Ali Leibgott, drag king Hank Daddy, and more.

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com). 10pm–2am, free. With host Gina La Divina.

**Lo-Gear** Transfer. 9pm–2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electrotrash at this unofficial Critical Mass after-party. With bike films and \$2 beers all night.

**Lookout Weekend** 111 Minna Gallery. 4–9:30pm, \$3–5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

» **Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm–2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm–2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

### BAY AREA

**Smoke and Rock** Luka's Taproom and Lounge. 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$10. DJs Rocker T and Smoke One freshen up the joint with reggae, dancehall, and hip-hop.

**Testify!** Ruby Room. 10pm–2am, free. DJ Jarett Prayers spins electro, punk, Northern

Soul, new wave, shoegaze, disco, electro, and rock and roll.

## SATURDAY 27

### ROCK/BLUES/HIP-HOP

» **BLVD, MC Souleye, Random Rab, DJ James Christopher, KJ Sawka** Slim's. 9pm, \$14.

» **Boom and the Legion of Doom, Fluff Grrl, Jack Saints, Laugh Laugh Sing Sing, Tomorrowmen, Rampaged, Cooking with Gasoline, Lost Puppy** Parkside. 3pm, \$6. "Boomfest."

**Brazilian Girls, Submarines, DJ Vin Sol** Mezzanine. 8pm, \$25.

CONTINUES ON PAGE 40 »

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**SAT/27**  
**ROCK/BLUES/HIP-HOP**  
 CONT>>

**California Honeydrops, Kally Price Band** Amnesia. 9pm, \$8-10.  
**Contaminators, Get-Offs** Hemlock Tavern. 6pm, free.

» **Dolorata, Valerie Orth Band, Attack Plan** Bottom of the Hill. 10pm, \$10.  
**Escalera, Stripes and Lines** Rock-It Room. 9pm, \$8.

» **Hot Tuna, Elvin Bishop and the Delta Groove All-Star Revue, Barbara Lynn, Michael Burks and Ruthie Foster, Elmore James, Jr., Delta Wires, Mike Zito** Great Meadow at Fort Mason, Marina at Buchanan; 421-TIXS. 11am-6pm, \$35. "San Francisco

Blues Festival."

**John Brown's Body, Giant Panda, Guerilla Dub Squad** Great American Music Hall. 9pm, \$16.  
**Maldroid, Ninja Panther** Annie's Social Club. 9pm, \$10.

» **Mission of Burma performing Vs., Hank IV** Independent. 9pm, \$20.

**Monkey Punch, United High, Drop In Error, Angeleus, Against the Wall, Rayzed** Broadway Studios. 8pm, \$17.

**Pop Rocks** Red Devil Lounge. 8pm, \$20.  
**Railroad Earth** Fillmore. 9pm, \$25.

**Rancid, Broadway Calls, Aquabats** Warfield. 8pm, \$21.50.

**Rudy and the Funky Coalition** Johnny Foley's. 9pm, free.

**Sermon, Hi-Nobles** Bender's Bar and Grill, 806 S. Van Ness; 824-1800. 10pm, \$6.

» **Spectrum, LSD and the Search for God, DJ Nako** Hemlock Tavern. 9:30pm, \$14.  
**Earl Thomas** Biscuits and Blues. 8 and 10pm, \$22.  
**VIR, Astral, Mister Vague, Media** Hotel Utah Saloon. 9pm, \$7.

**BAY AREA**

**Beaufunk, Diane Zeller** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, \$10.

**Charlie Wilson's War** Beckett's. 10pm, free.  
**Journey** Shoreline Amphitheatre. SOLD OUT.

» **Lustkillers, Jack Killed Jill, Gutwrench** Stork Club. 10:30pm, \$7.

**Revtones, Los High Tops** Starry Plough. 9:30pm, \$8.

**Unauthorized Rolling Stones** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 9pm.

**JAZZ/NEW MUSIC**

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Eric Shifrin and In the Crowd** Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

**Hiroimi** Yoshi's SF. 8 and 10pm, \$24. Through Sun/28.

**Jerry Oakley Trio** Café Claude. 7:30pm, free.

**Protégés of Hyler Jones** Shanghai 1930. 7:30pm, free.

**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.

**Savanna Jazz Trio, Donald Bailey** Savanna Jazz. 7:30pm, \$5.

**Ricardo Scales** Top of the Mark. 9pm, \$10.

**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.

**BAY AREA**

» **Dave Holland Sextet** Yoshi's. 8 and 10pm, \$22. Through Sun/28.  
**David Jeffrey's Jazz Fourtet** Albatross Pub. 9:30pm, \$3.

**Kenny Washington and His Trio** Anna's Jazz Island. 8pm, \$15.

» **Wil Blades Quartet** Jupiter. 8pm, free.

**FOLK/WORLD/COUNTRY**

**Gas Men** Plough and Stars. 9pm.

**Going Vertical** Simple Pleasures Café. 8pm, free.

» **Toshio Hirano** Rite Spot. 9pm, free.

**Andre Karpov, Go Van Gogh** Make-Out Room. 7:30pm, \$7.

**Geoff Kaufman** Balcutha, Hyde Street Pier; 561-6662. 8pm, \$14.

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**Nefertiti**  
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FRIDAY, 9/26 · 9 PM \$8 TIX AT TICKETWEB  
**The Barbary Coast Allstars**  
**CURT YAGI & THE PEOPLE**  
**STANDING BEHIND ME**  
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SATURDAY, 9/27 · 9 PM \$7 TIX AT TICKETWEB  
**Astral**  
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**NIAYH**  
**The Bridge Crawl**

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**BAY AREA**  
**Baba Ken and Kotoja** Ashkenaz. 9pm, \$15.  
**David Crosby, Graham Nash, Jackson Browne, Bonnie Raitt, Los Lobos** Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 8pm, \$75-1000. "SEVA Foundation 30th Anniversary."  
**House Jacks** Freight and Salvage Coffee House. 8pm, \$21.50.  
**Liche Oseguera, Julio Domínguez, Los Camperos de Valles, Artemio Posadas** La Peña Cultural Center. 8pm, \$15.  
**Cathie Ryan** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 7:30pm, \$25.  
**Daniel Tosh** Palace of Fine Arts, 3301 Lyon; 421-TIXS. 7:30pm, \$30.

DANCE CLUBS

**El Rio** 9pm-2am, free. DJ Maximus the Mad

gets medieval on your ass.  
**4onefunktion** Elbo Room. 10pm-2am, \$5-10. DJs Expo and Platurm spin hip-hop and funk.  
**Funkycozy** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.  
**Mango** El Rio. 3-8:30pm. DJs drop salsa, reggaetón, cumbia, merengue, samba, dancehall, and hip-hop beats for the ladies.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Pop Rxxx** DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.  
**Rebel Girl** Rickshaw Stop. 10pm-2am, \$5-7. An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals. Pajama party!  
**Reggae Gold** Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo,

Daddy Rolo, Toks, and guests.  
**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.  
**Tiger Noises** Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

**BAY AREA**  
**Le Heat** Uptown. 9pm-2am, \$8. DJs spin electro, plus live sets by Ned and Blue Tusk Red Water.  
**Hella Mad** Shattuck Down Low. 9pm-2am, \$5. DJs Profeta, Leidis, and Conshus spin cumbia, hip-hop, soca, and reggaetón, plus a live set by Los Rakas.  
**Magic Milkcrates** Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.  
**Smoove Saturdays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-

4677. 10pm-2am, \$5-10. Future funk, neo-soul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 28

ROCK/BLUES/HIP-HOP

**A Place to Bury Strangers, Sian Alice Group, Blacks** Bottom of the Hill. 9pm, \$12.  
**Beach House, Lazarus** Swedish American Hall, 2170 Market; 861-5016. 7:30pm, \$16.  
**Elvin Bishop** Amoeba Music. 2pm, free.  
**Calexico** Fillmore. 8pm, \$25.  
**Entrance Band, Little Joy, Megapuss** Independent. 8pm, \$15.  
**Anna K.** Red Devil Lounge. 8pm, \$29.

**Barbara Lynn** Biscuits and Blues. 8 and 10pm, \$25.  
**NIAYH, Bridge Crawl** Hotel Utah Saloon. 8pm, \$7.  
**Pattern Is Movement, Okay, French** Miami Hemlock Tavern. 9pm, \$7.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Johnny Winter, Buckwheat Zydeco, David "Honeyboy" Edwards, Denise LaSalle, Curtis Salgado Big Band, Rick Estrin and the Nightcats** Great Meadow at Fort Mason, Marina at Buchanan; 421-TIXS. 11am-6pm, \$35. "San Francisco Blues Festival."  
**Yigaels Wall, Depths, Exordium** Annie's Social Club. 7pm, \$6.

**BAY AREA**  
**Earth, Wind, and Fire, Michael McDonald, Angie Stone** Concord Pavilion, 2000 Kirker  
CONTINUES ON PAGE 44 »

Elbo Room

WED

9/24

10PM

\$5

THU

9/25

10PM

\$6

FRI

9/26

10PM

\$10

SAT

9/27

10PM

\$5-10

SUN

9/28

9PM

\$6

MON

9/29

9PM

\$5

TUE

9/30

9PM

\$7

WED

10/1

9PM

\$5

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FRI 10/3 BURAKA SOM SISTEMA +

LEMONADE

SAT 10/4 SOUL PARTY

SUN 10/5 DUB MISSION

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SEP 25

9 PM

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\$12

18+

FRI

SEP 26

9 PM

DOOR 8:30

\$10

ALL AGES

SAT

SEP 27

10 PM

DOOR 8:30

\$8

\$10 DOOR

21+

SUN

SEP 28

9 PM

DOOR 8:30

\$8

ALL AGES

MON

SEP 29

9 PM

DOOR 8:30

\$12

21+

TUE

SEP 30

9 PM

DOOR 8:30

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10/1

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Thu

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10/4

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10/5

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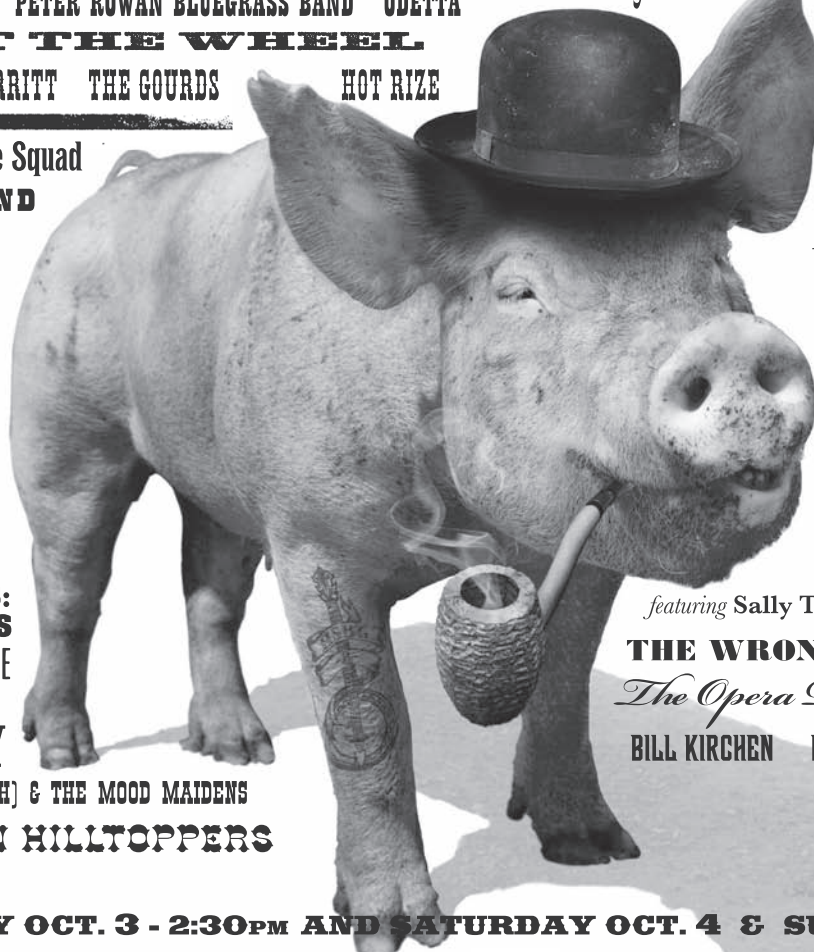
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**10-3  
LEE BURRIDGE**

**10-4  
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## MUSIC

**SUN/28  
ROCK/BLUES/HIP-HOP**  
CONT>>

Pass, Concord; 421-TIXS. 3pm, \$35.75-89.75.  
**Jeb Brady Band** 19 Broadway Nite Club, 19  
Broadway, Fairfax; 459-1091. 9:30pm, free.

### JAZZ/NEW MUSIC

**Hiromi Yoshi's SF.** 2pm, 5-24; 7pm, \$24.  
▶ **Howard Wiley and the Angola Project**  
de Young Museum Café Terrace, 50  
Hagiwara Tea Garden Drive, Golden Gate  
Park; 750-7634. 2:30pm, free.  
**Kurt Ribak Trio** Riptide, 3639 Taraval; www.  
riptidesf.com. 7pm, free.  
**Rob Modica and Friends** Simple Pleasures  
Cafe. 3pm, free.  
“**Savanna Jazz Jam Session**” Savanna Jazz.  
7:30pm, \$5.  
**Vince Lateano Quartet** Dogpatch, 2496 Third  
St; 643-8592. 4:30pm, \$5.

**BAY AREA**  
**Corte Madera Town Band** Town Center, 100  
Corte Madera Town Center, Corte Madera;  
924-2961. 2-4pm, free.

**Dave Holland Sextet** Yoshi's. 2pm, \$5-22;  
7pm, \$22.  
**Al Young, Charles Robinson** Anna's Jazz  
Island. 8pm, \$12.

### FOLK/WORLD/COUNTRY

**Civil War, Clay Lenaburg, Jonathon Dyer**  
Parkside. 5pm, free.  
▶ **Johnny Flynn, Laura Marling, Mumford**  
and Sons Café Du Nord. 7:30pm, \$12.  
▶ **Mercury Dimes** Make-Out Room. 8pm,  
\$7. “Old Time Square Dance.”  
**Vagabond Opera, Tango la Melodia** Amnesia.  
9pm, \$8-10.

**BAY AREA**  
“**Americana Unplugged**” Jupiter. 5pm, free.  
**Eric Andersen** Freight and Salvage Coffee  
House. 8pm, \$19.50.  
“**Flamenco Open Stage**” Ashkenaz. 7:30pm,  
\$10.

▶ **Calvin Keys, Ricardo Peixoto and**  
**Carlos Oliveira, Walfredo Reyes,**  
**Tsering Wangmo, David Kaffinetti, Peter**  
**Barshay, Brothers Calatayud, Matt Baxter**  
33 Revolutions Record Shop and Cafe, 10086  
San Pablo, El Cerrito; (510) 898-1836. 2pm,  
\$15. Benefit for Nepalese children.  
“**Starry Irish Music Session**” Starry Plough.  
8-11pm. With Shay Black.  
**Martha Toledo, José Roberto, Manuel**  
**Constancio** La Peña Cultural Center. 7:30pm,  
\$18.  
**Mira Wooten, Lucy Billings, Deborah**  
**Thacker** Little Fox Theatre, 2209 Broadway,  
Redwood City; (650) 369-4119. 7pm, \$14.  
“Women with Strings Attached: Benefit for  
the Shelter Network.”

### DANCE CLUBS

**Club Havana** Jelly's. 4pm, \$10. Live salsa  
bands plus great Cuban BBQ.  
▶ **Dub Mission** Elbo Room. 9pm-2am, \$6.  
Dub, roots, and classic dancehall with DJs  
Sep, Vinnie Esparza, and Adam Twelve.  
**Endup** 6am-8pm: “Sunday T-Dance,” with DJs  
Vince, Adrian, Nikola Batyala, Nikita, and Jim  
Hopkins and weekly guests. 8pm-4am, \$12:  
“Super Soul Sundayz,” come back to Sunday  
church with DJ David Harness and guests.  
**Ital Corner** Madrone Lounge. 8pm, free. Mr.  
Lucky and Beatnok offer roots, dancehall,  
hip-hop, and remixes.  
▶ **Salsa Sundays** El Rio. 3pm. Live salsa by  
Vission Latina, plus free BBQ and dance  
lessons.  
**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop  
and old-school with DJ B-Love.

**BAY AREA**  
**Industry Night** Kingman's Lucky Lounge.  
9pm-2am, free. Soulful grooves with DJ  
Franchise. For service industry workers.  
**King of Kings** Shattuck Down Low. 8pm-2am,  
\$6-8. Reggae, dancehall, roots, and lovers  
rock with DJs Smoke One, Relic Secure, and  
Khai Sherrif.  
**Noches de Vudu** Luka's Taproom and Lounge,  
2221 Broadway, Oakl; (510) 451- 4677. 9pm,  
free. Salsa, samba, reggaetón, and Latin hip-  
hop with DJ Erick Santero and rotating DJs.

## MONDAY 29

### ROCK/BLUES/HIP-HOP

**Linda Clifford** Rrazz Room, 222 Mason; (866)  
468-3399. 7pm, \$35.  
**Rosie Flores, James Intveld** Café Du Nord.  
8pm, \$12.  
**Maldextra, Geographer** El Rio. 8pm, \$8-100.  
“Bike Kitchen 5 Year Anniversary Benefit.”  
▶ **Hey Young Believer, Man/Miracle,**  
**Farewell Typewriter, Shayna and the**  
**Bulldog** Elbo Room. 9:30pm, \$5.  
**Personal and the Pizzas, Fred Astereo,**  
**Nobunny** Hemlock Tavern. 7pm, \$5.  
▶ **White Hills** Knockout. 9pm, \$5.  
**Mike Zito** Biscuits and Blues. 8 and  
10pm, \$15.

### BAY AREA

▶ **Honeyboy Edwards, Michael Frank,**  
**Jerry Zybach** Little Fox Theatre, 2209  
Broadway, Redwood City; (650) 369-4119.  
8pm, \$16.

### JAZZ/NEW MUSIC

**Paul Hersh, Bonnie Hampton** Recital Hall, SF  
Conservatory of Music, 50 Oak; 503-6275.  
8pm, \$15-20.

### BAY AREA

**Jean-Michel Fonteneau, Axel Strauss** Freight  
and Salvage Coffee House. 8pm, \$9.50.  
“Classical at the Freight.”

### FOLK/WORLD/COUNTRY

**Burning Embers** Amnesia. 8:30pm, free.  
▶ **Burning Spear, Massive Sound**  
**International, Spliff Skanin** Slim's. 9pm,  
\$30. Also Tues/30.  
**Damir** Johnny Foley's. 9pm, free.  
**Open Mic with JJ Schultz** Hotel Utah Saloon.  
7:30pm, free.  
**Ziriguidum** Simple Pleasures Café. 8pm, free.

### BAY AREA

“**Derek Smith's Open Mic**” 19 Broadway  
Nite Club, 19 Broadway, Fairfax; 459-1091.  
9:30pm, free.  
“**Songwriters Symposium**” Blakes. 8:30pm,  
\$2-3. Acoustic open mic.  
“**Traditional Irish Music Session**” Starry  
Plough. 9pm, free.

### DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-  
4788. 10pm-2am, free. Senator Soul spins  
Detroit soul, Motown, New Orleans R&B, and  
more — all on 45!  
**Block-Party** Double Dutch. 10pm-2am.  
Underground hip-hop and old-school. With DJ  
Veronica and special guest.  
▶ **Club 99** Stud. 9pm-2am, \$3. Virginia  
Suicide hosts as DJ Jay-R spins the grun-  
giest '90s rock, hip-hop, and who-knows-  
what-all.  
▶ **Death Guild** Glas Kat. 9:30pm-2:30am,  
\$3-5. Children of the Twilight Guild pres-  
ent this dark dance club.  
**Dirty Needles** Make-Out Room. 10pm-2am,  
free. The punk, soul, new wave, dub, and  
blues DJ E-Wreck spins is so dirty, it'll give  
you hepatitis.  
**High Rolling Low Budget** Tunnel Top. 9:30pm,  
free. Acid jazz, rare grooves, nü jazz, and  
deep house with DJ Hofwegen and friends.  
**94117** Madrone Lounge. 2pm-midnight, free.  
With board games, BYO food, videos, and  
movies, it's just like your living room, if your  
living room had a full bar.  
▶ **Punk Rock Sideshow** Hemlock Tavern.  
10pm-2am, free. Get punk'd by DJ Tragic  
and the Duchess of Hazard.  
**Risky Mondays** 222 Club. 10pm, free. Risky  
Business DJ crew and guests spin hip-hop,  
switching up musical themes weekly.

### BAY AREA

**Hubba Hubba** Uptown. 8pm, \$5. Live bur-  
lesque revue with Bombshell Betty, the  
Burllesqueteers, Tricksie Treat, Josie Starre,  
Bunny Pistol, Miss Kitty Whip, and more.

## TUESDAY 30

### ROCK/BLUES/HIP-HOP

**Dead Ringers, Bear Proof Suit, Kilgore**  
Knockout. 10pm, \$6.



**Guitar Shorty** Biscuits and Blues. 8 and 10pm, \$18.  
**Huff This, Jeffrey Thorsby, Feels Like Fire** El Rio. 8pm, free.  
**Judy Experience, Didimao, New Thrill Parade** Bottom of the Hill. 9pm, \$8.  
**Jamie Lidell, Janelle Monae** Fillmore. 8pm, \$25.  
**My Bloody Valentine** Concourse Exhibition Center, 685 Eighth; 421-TIXS. 8pm, \$47.50.  
**My Revolver, Vows** Hotel Utah Saloon. 9pm, \$6.  
**Return to Mono, Weather Pending, Micropixie** Boom Boom Room. 9pm, \$5.  
**Sloan, Golden Dogs** Independent. 8pm, \$16.  
**We Are Wolves, Phantom Float** Café Du Nord. 9pm, \$12.

**BAY AREA**  
**Switchblade Riot** Uptown. 9pm, \$5.  
**Danny Uzilevsky** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.  
**JAZZ/NEW MUSIC**  
**Chet Baker Project** 7 Mile House, 2800 Bayshore, Brisbane; 467-2343. 7pm, free.  
**Lloyd Gregory Group** Shanghai 1930. 7pm, free.  
**Tom Lunder** Rite Spot. 9pm, free.  
**Ricardo Scales** Top of the Mark. 7pm, \$5.  
**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.  
**Vince Lateano Trio and Jam Session** Savanna Jazz. 8pm, \$5.

**BAY AREA**  
**“Singers’ Open Mic with Kelly Park”** Anna’s Jazz Island. 8pm, \$5.  
**Ben Stolorow** Jupiter. 8pm, free.  
**Wayne Shorter Quartet** Yoshi’s. 8 and 10pm, \$60. Through Oct 5.  
**FOLK/WORLD/COUNTRY**  
**Antioquia, Zahzil** Elbo Room. 9pm, \$7.  
**Burning Spear, Massive Sound International, Spliff Skanin** Slim’s. 9pm, \$30.  
**Peter Hammill, DJ Neil Martinson** Great American Music Hall. 8pm, \$25.  
**Nicole McRory** Johnny Foley’s. 9pm, free.  
**Gino Napoli** Simple Pleasures Café. 8pm, free.  
**Juliet Strong** Climate Theater, 285 Ninth;

263-0830. 8pm, \$7-15.  
**Vince Keehan and Friends** Plough and Stars. 9pm, free.  
**BAY AREA**  
**“Freight Open Mic”** Freight and Salvage Coffee House. 8pm, \$5.50.  
**Gerard Landry and the Lariats** Ashkenaz. 8pm, \$10.  
**Open Mic with Erin Hines** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 7pm, free.  
**Open Mic with Joan Pez and Girl George** Starry Plough. 7:30pm, free.  
**DANCE CLUBS**  
**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

**City Rats and London Dungeons** Argus Lounge 9pm-1:30am, free. DJs Taypoleon and Johnny Repo spin US vs. UK punk and hardcore.  
**Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.  
**Drunken Monkey** Annie’s Social Club. 9pm-2am, free. Rock ‘n’ roll for inebriated primates like you.  
**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.  
**BAY AREA**  
**Zero Worship** Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**

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**Weekend 1: October 4–5**  
Studios are not open but please join ArtSpan for these events.  
**October 4**  
Private Preview Gala, SomArts Gallery  
A ticketed affair. Please visit [www.artspan.org](http://www.artspan.org) or call 415-861-9838 for more details.  
**October 5**  
Exhibition Opening Reception, SomArts Gallery  
A free public event.  
**Weekend 2: October 11–12**  
Buena Vista, Diamond Heights, Fort Mason, Haight, Hayes Valley, Marina, Mount Davidson, Pacific Heights, Richmond, Sunset, Twin Peaks, West Portal

**Weekend 3: October 18–19**  
Bernal Heights, Castro, Duboce, Eureka Valley, Glen Park, Mission, Noe Valley, Portola  
**Weekend 4: October 25–26**  
Financial District, North Beach, Potrero Hill, Russian Hill, SOMA, Tenderloin, Bayview, Excelsior  
**Weekend 5: November 1–2**  
Hunters Point Shipyard  
**Studios are open from 11am–6pm each weekend.**

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BLACK TIE  
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**RANCID**  
september 26 » **ADOLESCENTS** & wardogs  
september 27 » **THE AQUABATS!** & broadway calls  
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**TALIB KWELI**  
**DAVID BANNER**  
**LITTLE BROTHER**  
OCTOBER 2  
**OPETH**  
**HIGH ON FIRE**  
**BARONESS**  
OCTOBER 6  
**AVERAGE WHITE BAND**  
TIMES 4  
OCTOBER 7  
**ANBERLIN**  
**SCARY KIDS SCARING KIDS**  
**STRAYLIGHT RUN**  
**THERE FOR TOMORROW**  
OCTOBER 14  
**THE ACADEMY IS**  
**WE THE KINGS**  
**CAROLINA LIAR**  
**HEY MONDAY**  
OCTOBER 19  
**CHIODOS**  
**SILVERSTEIN**  
**ESCAPE THE FATE**  
**ALESANA**  
**A SKYLIT DRIVE**  
OCTOBER 21  
**ICED EARTH**  
**SAVIOURS**  
**INTO ETERNITY**  
OCTOBER 23  
**AGAINST ME!**  
**TED LEO AND THE PHARMACISTS**  
**FUTURE OF THE LEFT**  
OCTOBER 27  
**DEVIL DRIVER**  
**DEATH ANGEL**  
**STRAIGHT LINE STITCH**  
OCTOBER 28  
**MORRIS DAY & THE TIME**  
**DARONDO**  
**NINO MOSCHELLA**  
OCTOBER 31  
**HALLOWEEN!**

**THE WARFIELD**  
**DANDY WARHOLS**  
**THE HELIO SEQUENCE**  
**THE UPSIDEDOWN**  
OCTOBER 4  
**JULIETA VENEGAS**  
OCTOBER 11  
**JOE JACKSON**  
**GEMMA HAYES**  
OCTOBER 15  
**KINGS OF LEON**  
**THE STILLS**  
**WE ARE SCIENTISTS**  
OCTOBER 17 & 18  
**PATTI SMITH**  
OCTOBER 20  
**CONOR OBERST & THE MYSTIC VALLEY BAND**  
OCTOBER 24  
**THE KOOKS**  
**THE WHIGS**  
OCTOBER 25  
**ALISON MOYET**  
**BRENDAN JAMES**  
OCTOBER 26  
**CASSANDRA WILSON**  
OCTOBER 30  
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OCTOBER 31  
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SAT. SEPT. 27 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR  
**JOHN BROWN'S BODY**  
**GIANT PANDA GUERRILLA DUB SQUAD**

TUES. SEPT. 30 • DOORS 7 / SHOW 8 • \$25 ADV. / \$25 DOOR  
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SAT. OCT. 4 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR  
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WELCOMES MON. & TUES. OCT. 6 & 7  
DOORS 7 / SHOW 8 • \$15 ADV. / \$17 DOOR  
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Sat 9/27  
**LUST KILLERS**  
**JACK KILLED JILL • GUTWRENCH**

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FRI 9/26  
FREE OYSTERS ON THE HALF SHELL 5:30  
**DJ'S CARMEN & MIRANDAS FRUIT STAND**  
6PM-2AM (WORLD, FUNK, R&B, POP) NO \$  
**RED HOTS BURLESQUE** 7:30  
**HOMO A GO GO** 9PM REAR ROOM

SAT 9/27  
**MANGO, SWEET SEXY FUN FOR**  
**WOMEN AND FRIENDS** 3-8:30  
**DJ MAXIMUS THE MAD**  
(POST PUNK PRE MODERN ULTRA WAVE) 9PM NOS

SUN 9/28  
**SALSA SUNDAYS**  
**VISSION LATINA**  
3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS

MON 9/29  
**DOLLAR DAYS \$1 PABST/\$2 WELL**  
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W 9.24  
**ORQUESTRA BORINQUEN**  
LIVE SALSA & DANCE LESSONS

Th 9.25  
**"HOOK SHOP"**  
WITH DJ'S DAWN OF SOUND,  
MOODY EVA & MORE  
SOULFUL HOUSE, BREAKS & ELECTRO

Fr 9.26  
**EMERGENCE: EAST BAY WITH**  
**KEV CHOICE ENSEMBLE**  
DYNAMIC / DJ DAVEY D

Sa 9.27  
**"HELLA MAD"**  
WITH DJ'S PROFETA,  
LEIDIS Y CONSHUS  
HIP HOP, REGGAETON, LATIN TAKEOVER

Su 9.28  
**"KING OF KING'S"**  
WITH DJ'S SMOKE ONE, RELIC  
SECURE & KHAI  
ROOTS, REGGAE, DANCEHALL

EVERY WEEK  
TUE: KARAOKE - 8PM SIGN UPS

COMING UP  
PZ & EQUIPTO :: OCT 10TH  
VALERIE TROUTT :: OCT 17TH  
www.ticketweb.com  
www.shattuckdownlow.com

**House of Shields** Est. 1908  
39 NEW MONTGOMERY ST. S.F.  
\$2 PBR's ON TAP  
\$5 WELL DRINK SPECIALS EVERYDAY

FRI SEPT 26  
YOUR LATEST CRUSH  
INDIE POP TWEE PUNK DJs!  
10PM \$4

SAT SEPT 27  
DOT PUNTO w/ DON  
CADORA  
9PM \$5

THU OCT 2  
MIKE THERIEAU BAND  
8PM FREE!

FRI OCT 3  
DAVE HANNON  
w/ KRISTEN MARLO  
9PM \$5

VISIT OUR WEBSITE  
FOR COMPLETE LISTINGS  
WWW.HOUSEOFSHIELDS.COM

HOURS: M-F 2PM-2AM  
SAT 7PM-2AM CLOSED SUN



club list



Peanut Butter Wolf plays 111 Minna Gallery Thurs/25. | PHOTO BY JAKE GREEN

**AMNESIA**  
853 Valencia  
(415) 970-0012

**ANNIE'S SOCIAL CLUB**  
917 Folsom  
(415) 974-1585

**ARGUS LOUNGE**  
3187 Mission  
(415) 824-1447

**ASIASF**  
201 Ninth St  
(415) 255-2742

**ATLAS CAFE**  
3049 20th St  
(415) 648-1047

**BALAZO18**  
2183 Mission  
(415) 255-7227

**BAMBUDDHA LOUNGE**  
601 Eddy  
(415) 885-5088

**BAOBAB**  
3388 19th St  
(415) 643-3558

**BAZAAR CAFÉ**  
5927 California  
(415) 831-5620

**BEAUTY BAR**  
2299 Mission  
(415) 285-0323

**BIMBO'S 365 CLUB**  
1025 Columbus  
(415) 474-0365

**BISCUITS AND BLUES**  
401 Mason  
(415) 292-2583

**BOHEMIA LOUNGE**  
1624 California  
(415) 474-6968

**BOLLYHOOD CAFÉ**  
3372 19th St  
(415) 970-0362

**BOOM BOOM ROOM**  
1601 Fillmore  
(415) 673-8000

**BOTTOM OF THE HILL**  
1233 17th St  
(415) 621-4455

**BROADWAY STUDIOS**  
435 Broadway  
(415) 291-0333

**BRUNO'S**  
2389 Mission  
(415) 643-5200

**BUBBLE LOUNGE**  
714 Montgomery  
(415) 434-4204

**BUTTER**  
354 11th St  
(415) 863-5964

**CAFÉ CLAUDE**  
7 Claude  
(415) 392-3515

**CAFE COCOMO**  
650 Indiana  
(415) 824-6910

**CAFÉ DU NORD**  
2170 Market  
(415) 861-5016

**CAFE INTERNATIONAL**  
508 Haight  
(415) 665-9915

**CASANOVA LOUNGE**  
527 Valencia  
(415) 863-9328

**CATALYST COCKTAILS**  
312 Harriet  
(415) 621-1722

**CAT CLUB**  
1190 Folsom  
(415) 431-3332

**CITY NIGHTS**  
715 Harrison  
(415) 546-7938

**CLUB CALIENTE**  
298 11th St  
(415) 255-2232

**CLUB DELUXE**  
1509 Haight  
(415) 552-6949

**CLUB NV**  
525 Howard  
(415) 339-8686

**CLUB SIX**  
60 Sixth St  
(415) 863-1221

**CONNECTICUT YANKEE**  
100 Connecticut  
(415) 552-4440

**CRASH**  
34 Mason  
1-877-342-7274

**DALVA**  
3121 16th St  
(415) 252-7740

**DANNY COYLE'S**  
668 Haight  
(415) 431-4724

**DELIRIUM**  
3139 16th St  
(415) 552-5525

**DNA LOUNGE**  
375 11th St  
(415) 626-1409

**DOLCE**  
440 Broadway

(415) 989-3434

**DOLORES PARK CAFE**  
501 Dolores  
(414) 621-2936

**DOUBLE DUTCH**  
3192 16th St  
(415) 503-1670

**DUPLEX**  
1525 Mission  
(415) 355-1525

**EAGLE TAVERN**  
398 12th St  
(415) 626-0880

**EDINBURGH CASTLE PUB**  
950 Geary  
(415) 885-4074

**EIGHT**  
1151 Folsom  
(415) 431-1151

**ELBO ROOM**  
647 Valencia  
(415) 552-7788.

**ELEMENT LOUNGE**  
1028 Geary  
(415) 571-1362

**ELIXIR**  
3200 16th St  
(415) 552-1633

**ENDUP**  
401 Sixth St  
(415) 357-0827

**FAT CITY**  
314 11th St  
(415) 861-2890

**FILLMORE**  
1805 Geary  
(415) 346-6000

**540 CLUB**  
540 Clement  
(415) 752-7276

**FLUID ULTRA LOUNGE**  
662 Mission  
(415) 615-6888

**FUSE**  
493 Broadway  
(415) 788-2706

**GLAS KAT**  
520 Fourth St  
(415) 495-6626

**GRAND**  
1300 Van Ness  
(415) 673-5716

**GRANT AND GREEN**  
1371 Grant  
(415) 693-9565

**GREAT AMERICAN MUSIC HALL**  
859 O'Farrell  
(415) 885-0750

**HARRY DENTON'S**

**STARLIGHT ROOM**  
Sir Francis Drake Hotel  
450 Powell  
(415) 395-8595

**HEMLOCK TAVERN**  
1131 Polk  
(415) 923-0923

**HIFI**  
2125 Lombard  
(415) 345-TONE

**HOMESTEAD**  
2301 Folsom  
(415) 282-4663

**HOTEL UTAH SALOON**  
500 Fourth St  
(415) 546-6300

**HOUSE OF SHIELDS**  
39 New Montgomery  
(415) 495-5436

**ICON ULTRA LOUNGE**  
1192 Folsom  
(415) 626-4800

**INDEPENDENT**  
628 Divisadero  
(415) 771-1421

**IRELAND'S 32**  
3920 Geary  
(415) 386-6173

**JACK'S CLUB**  
2545 24th St  
(415) 641-5371

**JAZZ AT PEARL'S**  
256 Columbus  
(415) 291-8255

**JELLY'S**  
295 Terry Francois  
(415) 495-3099

**JOHNNY FOLEY'S**  
243 O'Farrell  
(415) 954-0777

**KATE O'BRIENS**  
579 Howard  
(415) 882-7240

**KELLY'S MISSION ROCK**  
817 Terry Francois  
(415) 626-5355

**KIMO'S**  
1351 Polk  
(415) 885-4535

**KNOCKOUT**  
3223 Mission  
(415) 550-6994

**LASZLO**  
2534 Mission  
(415) 401-0810

**LEVENDE LOUNGE**  
1710 Mission  
(415) 864-5585

**LEXINGTON CLUB**  
3464 19th St  
(415) 863-2052

**LINGBA LOUNGE**  
1469 18th St  
(415) 355-0001

**LI PO LOUNGE**  
916 Grant  
(415) 982-0072

**LOFT 11**  
316 11th St  
(415) 701-8111

**LOU'S PIER 47**  
300 Jefferson  
(415) 771-5687

**LUCID BAR**  
580 Sutter  
(415) 398-0195

**MAD DOG IN THE FOG**  
530 Haight  
(415) 626-7279

**MADRONE LOUNGE**  
500 Divisadero  
(415) 241-0202

**MAKE-OUT ROOM**  
3225 22nd St  
(415) 647-2888

**METRONOME DANCE CENTER**  
1830 17th St  
(415) 252-9000

**MEZZANINE**  
444 Jessie  
(415) 625-8880

**MIGHTY**  
119 Utah  
(415) 626-7001

**MILK**  
1840 Haight  
(415) 387-6455

**MOJITO**  
1337 Grant  
(415) 398-1120

**MOOSE'S**  
1652 Stockton  
(415) 989-7800

**NICKIE'S**  
466 Haight  
(415) 255-0300

**OLD FIRST CHURCH**  
1751 Sacramento  
(415) 474-1608

**111 MINNA GALLERY**  
111 Minna  
(415) 974-1719

**PARK**  
747 Third St  
(415) 974-1925

**PARKSIDE**  
1600 17th St  
(415) 252-1330

**LA PEÑA CULTURAL CENTER**  
3104 Shattuck, Berk  
(510) 849-2568

**PIER 23**  
Pier 23  
(415) 362-5125

**PINK**  
2925 16th St  
(415) 431-8889

**PLOUGH AND STARS**  
116 Clement  
(415) 751-1122

**PLUSH ROOM**  
York Hotel  
940 Sutter  
(415) 885-2800

**POLENG LOUNGE**  
1751 Fulton  
(415) 441-1710

**PUBLIC**  
1489 Folsom  
(415) 552-3065

**PURPLE ONION**  
140 Columbus  
(415) 217-8400

**RAMP**  
855 China Basin  
(415) 621-2378

**RASSELAS JAZZ**  
1534 Fillmore  
(415) 346-8696

**RED DEVIL LOUNGE**  
1695 Polk  
(415) 921-1695

**RED POPPY ART HOUSE**  
2698 Folsom  
(415) 826-2402

**REDWOOD ROOM**  
Clift Hotel  
495 Geary  
(415) 775-4700

**RETOX LOUNGE**  
628 20th St  
(415) 626-7386

**RICKSHAW STOP**  
155 Fell  
(415) 861-2011

**EL RINCON**  
2700 16th St  
(415) 437-9240

**EL RIO**  
3158 Mission  
(415) 282-3325

**RIPTIDE BAR**  
3639 Taraval  
(415) 240-8360

**RITE SPOT**  
2099 Folsom  
(415) 552-6066

**ROCCAPULCO SUPPER CLUB**  
3140 Mission  
(415) 648-6611

**ROCK-IT ROOM**  
406 Clement  
(415) 387-6343

**ROHAN LOUNGE**  
3809 Geary  
(415) 221-5095

**ROYALE**  
1326 Grant  
(415) 433-4247

**RUBY SKYE**  
420 Mason  
(415) 693-0777

**SAVANNA JAZZ**  
2937 Mission  
(415) 285-3369

**SHANGHAI 1930**  
133 Steuart  
(415) 896-5600

**SHINE DANCE LOUNGE**  
1337 Mission  
(415) 421-1916

**SKYLARK**  
3089 16th St  
(415) 621-9294

**SLIDE**  
430 Mason  
(415) 421-1916

**SLIM'S**  
333 11th St  
(415) 255-0333

CONTINUES ON  
PAGE 48 »

Noe Valley Music Series at  
**NOE VALLEY MINISTRY**  
1021 SANCHEZ (near 23rd St.)

Tickets available at: STREETLIGHT RECORDS, 3979 24th St. SF, (415) 282-3550. DOWN HOME MUSIC, 10341 San Pablo Avenue, El Cerrito (510) 525-2129  
www.tickets.com or phone 1-800-225-2277.



Friday, September 26, 8:15 PM  
**Merle (Ian Shoales) Kessler & Joshua (Raoul) Brody**  
in **SLOUCHING TOWARDS DISNEYLAND**

Comedian Merle Kessler is the fast-talking, hard-bitten, hilarious social critic and Joshua Brody is his near-catatonic sidekick in their latest 'one man show so big it takes two guys and a six-pack of beer to do it.'

In words and music, the duo modestly presents a history of the world -- from the Big Bang of pre-yesteryear to the bleating blogs of today.

It's all here: the sweep of history, of brooms, of old worlds and new. Why do we dream of imaginary places? Why is there always better than here? Why do used car lots have inflatable gorillas? You will learn of the invention of time and the subsequent wasting of it.

You will hear Songs! Jokes! and much more! Don't miss this journey from the marketplaces of ancient Greece to a sun baked parking lot in Anaheim, waiting for gates to open to the 'Happiest Place on Earth!.'

Tickets: \$14adv/\$16door

Sat. Oct 11: Traditional Irish Music with the **GAS MEN** \$15adv/\$17door

For information (415) 454-5238 or www.noevalleymusicseries.com.

Since 1993--Proud to bring you fresh art & pure fun



**111 MINNA GALLERY**  
111 MINNA STREET AT 2ND STREET  
111MINNAGALLERY.COM • 415 974 1719

111 Minna Gallery presents



**GOLDEN:**  
**Works by Serena Cole & Tahiti Pehrson**  
Exhibit runs through September 27.  
Gallery Hours:  
Tues-Sat, 12pm-5pm,  
Saturday, 1pm-5pm  
and viewing by appointment

**WEDNESDAY the 24<sup>TH</sup> QOOL**

5-10pm, Free before 6pm, \$5 after  
www.qoolsf.com

**THURSDAY the 25<sup>TH</sup>**  
7pm-late | Free < 10pm > \$5

The Commonwealth Club presents  
**Aaron D. Guada & DJ Peanut Butter Wolf**

**FRIDAY the 26<sup>TH</sup>**  
**LOOK OUT WEEKEND**  
**HAPPY HOUR**  
4-9pm, \$3 < 6pm > \$5 21+ I.D. Required

ArtNowSF presents  
**SUITE JESUS**  
9pm-2am, events@artnowsf.com

**SATURDAY the 27<sup>TH</sup>**  
**Barracuda!**  
80's dance party extraordinaire featuring  
I Heart Magazine SF Release Party  
9pm - 2am | \$5 < 11pm > \$10 | 21+ | VIP  
Booth & Bottle Service Available  
http://barracudasf.com/

**TUESDAY the 30<sup>TH</sup>**  
**Sketch Tuesday**  
6-9pm Live sketching/art making by  
local artists: & happy hour  
**Artists TBA here on Fecalface:**  
www.fecalface.com  
Look here for more:  
punksgitcut.blogspot.com  
mtstmrn.com  
111minnagallery.com



**SATURDAY | SEPTEMBER 27TH**



AZALEA, TOBI.COM & MEZZANINE PRESENT  
**BRAZILIAN GIRLS** THE SUBMARINES  
DJ VIN SOL  
8 PM | \$25 ADVANCE | TIX AT URBAN OUTFITTERS

**WEDNESDAY | OCTOBER 1ST**



MEZZANINE PRESENTS THE  
**FIST OF GOD TOUR FEATURING**  
**MSTKRFT**  
FELIX CARTAL - CONGOROCK  
9 PM DOORS | \$20 ADVANCE

**FRIDAY | OCTOBER 3RD**



DIRTYBIRD RECORDS & MEZZANINE PRESENT  
**DIRTYBIRD RECS**  
**SF LOVEFEST PREPARTY**  
JUSTIN MARTIN - CLAUDE VONSTROKE  
WORTHY - CHRISTIAN MARTIN - HOOKERZ & BLOW  
10 PM - 3 AM | LIMITED \$10 ADVANCE

**UPCOMING SHOWS**

**OCT 01M RECS SF LOVEFEST AFTERPARTY**  
**4 MARK FARINA**

**OCT SUREFIRE, HLABR & MEZZ. PRESENT**  
**10 THE GLITCH MOB**

**OCT [KONTROL] & MEZZANINE PRESENT**  
**18 M.A.N.D.Y.**

**OCT THE FADER & MEZZANINE PRESENT**  
**30 SOULWAX LIVE**

**OCT POPSCENE & MEZZANINE PRESENT**  
**31 YELLE**

**MEZZANINE | SAN FRANCISCO**  
444 JESSIE STREET @ MINT | 21+  
P: 415-625-8880 E: info@mezzaninesf.com  
M: myspace.com/mezzaninesanfrancisco  
Box office open on Wednesdays from 11 am to 7 pm  
Tickets available online at Ticketweb.com



# THE INDEPENDENT

www.theindependentsf.com

## EEK-A-MOUSE

REVIVAL SOUND SYSTEM

WED SEP 24th

doors 8:30  
\$22

JAY SIEGAN PRESENTS

## LAIBACH

DJ CRACKWHORE

THU SEP 25th

doors 8:30  
\$30

## MISSION OF BURMA

HANK IV

FRI SEP 26th  
SAT SEP 27th

PERFORMING VS  
9.27

doors 8:30  
\$20 ADV  
\$35 2-DAY

## THE ENTRANCE BAND

SUN SEP 28th

## LITTLE JOY

FEAT. THE STROKES  
FRANCESCO MORETTI

doors 7:30  
\$15

## SLOAN

THE GOLDEN DOGS

TUE SEP 30th

doors 7:30  
\$16

## PEOPLE UNDER THE STAIRS

COMMON MARKET • SHAWN JACKSON

THU 10.2 & FRI 10.3/ DOORS 8:30PM/ \$28 ADV • \$30 DOOR

## BARRINGTON LEVY

DJ STEPWISE (10.2)  
DJ FUNKLOR (10.3)

SAT 10.4/ DOORS 8:30PM/ \$20

## NIKKA COSTA

PICTURES AND SOUND

SUN 10.5/ DOORS 7:30PM/ \$14

## MARGOT & THE NUCLEAR SO & SO'S

DAVID VANDERVELDE • JUDGEMENT DAY

TUE 10.7/ DOORS 8:30PM/ \$15

## MURS

KIDZ IN THE HALL

WED 10.8/ DOORS 8:30PM/ \$20 ADV • \$22 DOOR

## PATO BANTON & THE MYSTIC ROOTS BAND

IRATION

THU 10.9/ DOORS 7:30PM/ \$16

## SEAN HAYES

FRI 10.10/ DOORS 8:30PM/ \$49.50 GA • \$9.50 VIP  
A BENEFIT FOR THE CLEAN ENERGY ACT

## CAKE

KING CITY

SAT 10.11/ DOORS 8:30PM/ \$15

## QUINTRON & MISS PUSSYCAT

PEACHES CHRIST'S CAVALCADE OF HORRORS!

FEAT. THE DEVIL-ETTES, RENTTECCA & SYPHILLIS DILLER

GOLDEN TRIANGLE

FRI 10.17/ DOORS 8:30PM/ \$15

## GRUPO FANTASMA

BOCA DO RIO

SAT 10.18/ DOORS 8:30PM/ \$20 ADV • \$23 DOOR

SUNSET PROMOTIONS PRESENTS

## L TJ BUKEM

FEAT. MC CONRAD

DJ KUZE (NITELIFE SF)

SUN 10.19/ DOORS 7:30PM/ \$20

## BOB SCHNEIDER

AMIE MIRIELLO

TUE 10.21/ DOORS 7:30PM/ \$20

## BLIND MELON

WED 10.22/ DOORS 7:30PM/ \$15

## ROSE HILL DRIVE

THE BLAKES • COLOUR REVOLT

THE FEDERALISTS

628 Divisadero St. at Hayes, San Francisco / Tickets: TICKETWEB.COM & 866.468.3399  
or at Box Office, Monday - Friday 11AM - 6PM (10 PM on show nights)  
Info: 415.771.1421 / All Shows 21+ / General Admission / Extremely Limited Seating

ANOTHER PLANET ENTERTAINMENT • APEconcerts.com



## HORSESHOE TAVERN



THE "NON-MARINA" MARINA BAR!

LIKE A PARTY IN YOUR PANTS. BUT IN A BAR!!

- 1 HUGE SCREEN
- 15 BEERS ON TAP
- SATELLITE SPORTS
- ASS-KICKIN' JUKE BOX
- 2 POOL TABLES
- 4 TELEVISIONS

2024 CHESTNUT STREET, SF 415.346.1430

WWW.HORSESHOETAVERN.SF.COM



## DNA LOUNGE

RESTAURANT • BAR • NIGHTCLUB • EST. 1985

WED. OCT 1 • 7:30PM DOORS

## THE CATARACS

THE PACK  
DJ HAVOC  
\$12 ADV; \$15 DOORS



ALL AGES

SUN. OCT 5 • 8PM DOORS

## BABYLAND

INSECT  
SLAVE UNIT  
EVERYTHING GOES COLD  
DJ DECAY  
\$5 ADV; \$10 DOORS

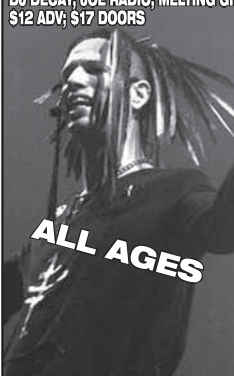


ALL AGES

TUE. OCT 7 • 8PM DOORS

## CRÜXSHADOWS

AYRIA  
ISCINTILLA  
DJ DECAY, JOE RADIO, MELTING GIRL  
\$12 ADV; \$17 DOORS



ALL AGES

THU. OCT 9 • 8PM DOORS

## ATTRITION

IMPRINT  
UNWOMAN  
DJ DECAY  
\$8 ADV; \$13 DOORS



ALL AGES

TUE. OCT 14 • 8PM DOORS

## TECH N9NE

KRIZZ KALIKO  
KUTT CALHOUN  
PROZAK  
SKATTERMAN  
SNUGG BRIM  
\$20 ADV;  
\$25 DOORS



18+ W/ID

SUN. OCT 19 • 8PM DOORS

## COLLIE BUDDZ

RISE OF THE REVOLUTION  
DJ PEE WEE  
\$22 ADV; \$26 DOORS



ALL AGES

THU SEP 25	9:30	18	MEAT DARK ART GALLERY
FRI SEP 26	9PM	21	BEARRACUDA MAGNUM
SAT SEP 27	9PM	21	BOOTIE
WED OCT 1	7:30	AA	THE CATARACS
FRI OCT 3	10PM	21	CREAM
SAT OCT 4	9PM	21	NEW WAVE CITY
SUN OCT 5	8PM	AA	BABYLAND
TUE OCT 7	8PM	AA	CRUXSHADOWS
THU OCT 9	8PM	AA	ATTRITION
SAT OCT 11	9PM	21	BOOTIE
THU OCT 14	8PM	18	TECH N9NE
FRI OCT 17	9PM	21	HUBBA HUBBA REVUE
SAT OCT 18	9PM	21	SUPER EGO
SUN OCT 19	8PM	AA	COLLIE BUDDZ

ALL SHOWS 21+ W/ID 375 ELEVENTH ST, SAN FRANCISCO  
ADVANCE TICKETS AVAILABLE AT: WWW.DNALOUNGE.COM

## club list

CONT>>

SOLUNA CAFE  
AND LOUNGE  
272 McAllister  
(415) 621-2200

### SPACE 550

550 Barneveld  
(415) 550-8286

### STUD

399 Ninth St  
(415) 252-7883

### SUEDE

383 Bay  
(415) 399-9555

### SUGAR LOUNGE

377 Hayes  
(415) 255-7144

### SUITE ONEBONE

181 Eddy  
(415) 345-9900

### SUPPERCLUB

657 Harrison  
(415) 348-0900

### 1015 FOLSOM

1015 Folsom  
(415) 431-1200

### 330 RITCH

330 Ritch  
(415) 541-9574

### TOP OF THE MARK

Mark Hopkins  
Intercontinental  
Hotel  
1 Nob Hill  
(415) 616-6916

### TRANSFER

198 Church  
(415) 861-7499

### TUNNEL TOP

601 Bush  
(415) 986-8900

### 12 GALAXIES

2565 Mission  
(415) 970-9777

### 26 MIX

3024 Mission  
(415) 826-7378

### 222 CLUB

222 Hyde  
(415) 864-2288

### UNDERGROUND SF

424 Haight  
(415) 864-7386

### VELVET LOUNGE

443 Broadway  
(415) 788-0228

### VODA

56 Belden  
(415) 677-9242

### WARFIELD

982 Market  
(415) 775-7722

### WISH

1539 Folsom  
(415) 431-1661

### YOSHI'S SAN FRANCISCO

Fillmore Heritage  
Center  
1330 Fillmore  
(415) 655-5600

### BAY AREA

### ALBATROSS PUB

1822 San Pablo,  
Berk  
(510) 843-2473

### ANNA'S JAZZ ISLAND

2120 Allston  
Way, Berk  
(510) 841-JAZZ

### ASHKENAZ

1317 San Pablo,  
Berk  
(510) 525-5054

### BECKETT'S

2271 Shattuck,  
Berk  
(510) 647-1790

### BLAKES

2367 Telegraph,  
Berk  
(510) 848-0886

### CAFE VAN KLEEF

1621 Telegraph,

Oakl  
(510) 763-7711

### DOWNTOWN

2102 Shattuck,  
Berk

(510) 649-3810

### FOURTH STREET TAVERN

711 Fourth St,  
San Rafael  
(415) 454-4044

### FREIGHT AND SALVAGE COFFEE HOUSE

1111 Addison,  
Berk  
(510) 548-1761

### JAZZSCHOOL

2087 Addison,  
Berk  
(510) 845-5373

### JUPITER

2181 Shattuck,  
Berk  
(510) THE-ROCK

### KINGMAN'S LUCKY LOUNGE

3332 Grand, Oakl  
(510) 465-KING

### MAMA BUZZ CAFE

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## "Istanbul-Berkeley"

» **REVIEW** When veteran Istanbulite Orhan Pamuk received the Nobel Prize in literature two years ago, the committee complimented his "quest for the melancholic soul of his native city." Melancholic? The world's third largest city has one big, melancholic soul? I think Pamuk, of all people, would disagree. The 10th International Istanbul Biennial, which was curated by über-busy San Francisco Art Institute faculty member Hou Hanru in 2007, took a more caustic if not realistic theme: "Not Only Possible, But Also Necessary: Optimism in the Age of Global War." The organizers of the "Orienting Istanbul" conference at Berkeley this week have produced a truly interdisciplinary (and free to the public) conference that cuts through the jargon and confronts big ideas head-on. Nonetheless, I'm glad they snuck in some actual art, including "Istanbul-Berkeley," Hanru's selection of video works from the biennial.

Much of Hanru's curatorial work has focused on urbanization and living, breathing cities. The chosen videos do not disappoint. They address spatiality in radically different ways. Sulukule, the oldest Roma neighborhood in Turkey, has recently been subject to changes alternately referred to as "urban renewal" and "forced gentrification." Wong Hoy-Cheong involved his subjects — Roma children — in the production of *Darling Sulukule, Please Sulukule* (2007), creating a hyperrealism caught between a flashback to childhood and a dream of the future. Emre Hüner's textural *Panopticon* (2007) has a healthy tinge of mysticism, making it a good balance to the disorienting *Boumont* (2006), also by Hüner. Taking interpretation of urban life beyond Istanbul, *Cities of Production* (2006), by MAP Office (www.map-office.com), the thrilling collaboration between architect-artists Laurent Gutierrez and Valérie Portefaix, brings a startling sense of playfulness to factory life in Hong Kong and the Pearl River Delta. (**Ari Messer**)

**ISTANBUL-BERKELEY** Wed/24–Sun/28.

Wurster Hall, first floor foyer, University of California Berkeley campus, Berk.

www.ced.berkeley.edu/istanbulconference

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

## MUSEUMS

**De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). "**Chihuly**." Glass works by Dale Chihuly. Through Sun/28. Chihuly exhibit open until 6:15pm on Sat and Sun.

**Museo ItaloAmericano** Fort Mason Center, bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-4pm; and by appt. \$3, \$2 students and seniors, free for 11 and under. "**Il Ghetto**: Forging Italian Jewish Identities, 1516-1870." Art and artifacts illustrating the complex relationships between Christians and Jews in the Age of the Ghetto. Sept 25-Feb 15, 2009.

**Museum of the African Diaspora** 685 Mission; 358-7219, www.moadsf.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. \$10. "**Double Exposure: African Americans**

**Before and Behind the Camera.**" Contemporary and historical photographs. Through Sun/28.

**San Francisco Museum of Craft and Design** 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. \$5, \$3 students (free first Thurs). "**Crossing Boundaries**." Furniture, sculptures, and design work by Randy Shull. Through Sun/28.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). "**Frida Kahlo**." Exhibition commemorating the 100th anniversary of the artist's birth. Through Sun/28.

### BAY AREA

**Alameda Museum** 2324 Alameda; (510) 522-1076. Wed-Fri, Sun, 1:30-4pm; Sat, 11am-4pm. Free. "**Found: Images and Objects**." Sculptures using found objects by Clint Imboden and black-and-white photographs by Jan Watten (reception Oct 11, 1-4pm). Sept 30-Oct 30.

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. "**Meta/Data**." Web-based digital art project by Nomi Talisman (gallery talk Oct 26, 2pm). Sept 27-March 27, 2009. "**Memory Lab**." Interactive installation allowing visitors to make family albums from their

documents, photographs, and memories. Begins Sun/28. Ongoing. "**Projections**." Multimedia works from the museums archival, documentary, and experimental films. Begins Sun/28. Ongoing. **San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. "**Medusa**." Chandelier by Timothy Horn based on illustrations by Ernst Haeckel. Through Sat/27.

**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). "**Bending the Word**." Rinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell (reception and performance Sun/28, 3pm). Sept 28-Feb 8, 2009.

## GALLERIES

### OPENING

**California Modern Gallery** 1035 Market; 716-8661. Tues-Sat, 1-6pm. "Reflections of the Bay," juried art show benefiting the Boys and Girls Clubs of San Francisco Tenderloin clubhouse (reception Thurs/25, 6-8:30pm). Sept 25-Dec 2.

**Femina Potens Gallery** 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Spoils of War," window installation by Sadie Lune. Through Oct 5. "Lube Me Up," a visual exploration of women, dykes, and leather culture (reception Sat/27, 7pm). Sept 27-Oct 5.

**GarageGallery** 655 Bryant; 505-3686. Sat-Sun, 11am-5pm. "Trans Mission," photographs by Philip Hall, Troy Paiva, and Lulu Torbet; paintings by Chris Peterson; sculptures by Bill Silveira (reception Thurs/25, 6-9pm). Sept 25-Oct 20.

**Intersection for the Arts** 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm. "somewhere in advance of nowhere": youth, imagination, and transformation," installation and public art project led by Evan Bissell (reception Fri/26, 6-9pm). Sept 26-Nov 22.

**Madrone Lounge** 500 Divisadero; 241-0202. Call for hours. "Flesh and Bone," group show of bodies and nature (reception Thurs/25, 6-9pm). Sept 25, 2008-Jan 25, 2009.

**Mark I. Chester Studio** 1229 Folsom; 621-6294. Sat-Sun, noon-6pm. "Gear, Pigs, and Other Sexual Obsessions," photographs by Mark I. Chester (reception Fri/26, 7pm-midnight). Sept 27-28 and Oct 11-12.

**Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. "Illusion 7: Dreams/Sueños," group show and interactive performance Sat/27, 6:06pm; \$5. One night only.

**New Langton Arts** 1246 Folsom; 626-5416. Daily, 1-7pm. "tomorrow is for those who can hear it coming," photographs, neon sculptures, and a new video work commissioned by the gallery by Julio César Morales; "The Floating Museum (1975-1978)," documents and ephemera from project by Lynn Hershman Leeson (reception Wed/24, 7-9pm). Sept 24-Oct 25. "The Colony Room," installation by Anne Colvin and guests (open Fri and Sat nights, 7-11pm). Sept 26-Nov 6. **Poiesis Gallery** 1219 Polk; 673-3161. Tues-Sun, 11am-8pm. "Figuratively Speaking," group show of figurative works (reception Sat/27, 2-10pm). Sept 27-Oct 19.

**San Francisco Recycling and Disposal** 503 Tunnel; 330-1414. "Re[F]use," works by Barbara Holmes; "Tell Me Your Story," works by Casey Logan. Fri/26, 5-9pm and Sat/27, 1-5pm. Two days only.

**Walter and McBean Galleries** San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. "Paintings and Drawings," works by Bruce McGaw (reception Wed/24, 7-9pm). Through Oct 4.

### BAY AREA

**Central Berkeley Public Library** 2090 Kittredge, Berk; (510) 891-6100. Mon, noon-8pm; Tues, 10am-8pm; Wed-Sat, 10am-6pm; Sun, 1-5pm. Staff art show. Sept 30-Oct 27.

**Oliver Art Center** California College of the Arts, 5212 Broadway, Oakl. (510) 594-3754. Mon-Tues, Thurs-Fri, 8:30am-noon and 1-4:30pm. "Textiles: Crossing the Line," faculty and student show (reception Oct 2, 5:30-7:30pm). Sept 30-Oct 9.

**Richmond Art Center** 2540 Barrett, Richmond; (510) 620-6772. Tues-Sun, noon-5pm. "External Influences," works by Peter Foucault (reception Oct 18, 2-4:30pm). Sept 30-Oct 31.

**San Anselmo Inn** 339 San Anselmo, San Anselmo; www.sananselmoinn.com. See Web site for hours. Watercolors by Eileen Ormiston (reception Oct 2, 5:30-7:30pm). Sept 25-Oct 31.

CONTINUES ON PAGE 50 »

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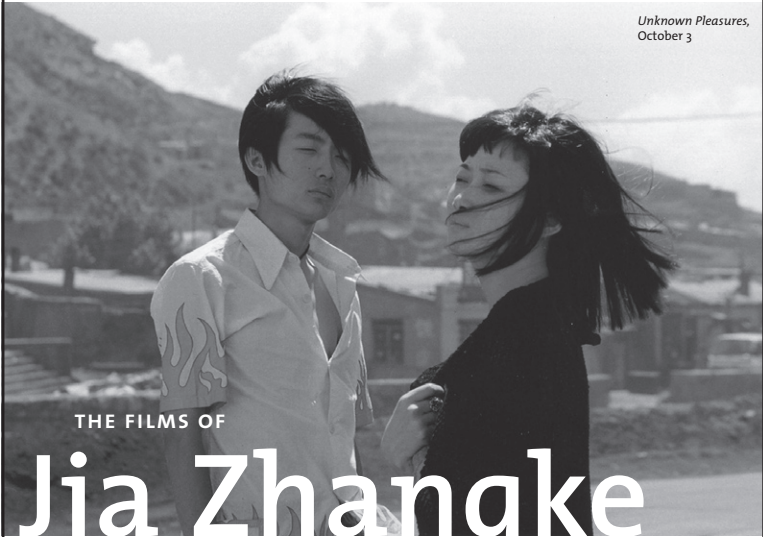
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TOP Wang Guangyi: *Chanel No. 5*, 2001; oil on canvas; 120 x 156 in.; Sigg Collection. Mahjong: Contemporary Chinese Art from the Sigg Collection is supported in part by Carmen M. Christensen; the Wakerling and Bei Shan Tang Endowments; Barclay and Sharon Simpson; Bonhams & Butterfields, Auctioneers & Appraisers; Rena Bransten; Wenhsin Yeh and James C. Sha; Gwong-yih and Angela Lee; The Alafi Family Foundation; Joachim and Nancy Bechtie; The Blakemore Foundation; City National Bank; Tecoa and Tom Bruce; Nancy Livingston and Fred Levin/The Shenson Foundation, and other generous donors. Education programs are made possible by the generous support of The W.L.S. Spencer Foundation, the Consortium for the Arts at UC Berkeley, Ginger and Moshe Alafi, Barclay and Sharon Simpson, Judy Webb, and other generous donors. Ai Weiwei's artist residency is supported in part by Cheryl Haines Gallery. Jia Zhangke and Ning Ying Film Retrospectives are presented in conjunction with the Center for Asian American Media, with the generous support of the Consortium for the Arts and the Center for Chinese Studies at UC Berkeley.



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## VISUAL ART

CONT>>

### ONGOING

**ArtHaus** 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "Outward Appearances," figurative works by gallery and guest artists, including Joanne Landis. Through Sat/27.

**Bayshore Studio** 2178 Palou; 282-7850. Call for hours. "ARTsoup 16," group show. Through Tues/30.

**Caldwell Snyder** 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. Recent paintings by Peregrine Heathcote. Through Tues/30.

**Calumet Photographic Gallery** 2001 Bryant; 643-9275. Mon-Fri, 8am-6pm. "One Shot x 2," works by members of the Bay Area Photographers Collective. Through Tues/30.

**Catharine Clark** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Starling Drawings," works by Adam Chapman; "Broken Homes," paintings by Julie Heffernan. Through Sat/27.

**City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed-Sun, noon-9pm. Tenth anniversary group show (reception Sat/27, 7-10pm). Through Sat/27.

**City Arts Gallery** City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon-Thurs, 12:30-4pm (also Tues-Wed, 6-8pm). "The Art Club," works by members of the City College Art Club. Through Thurs/25.

**Climate Theatre/Gallery NINE** 285 Ninth St; [www.climatetheater.com](http://www.climatetheater.com). "The Hyena Report," installation by Dorian Katz (reception Sun/28, 11am-5pm). Through Oct 15.

**Design Guild SF Gallery** 427 Bryant; 777-0920. Wed-Sat, noon-6pm. "4 Artists: Paintings, Objects, Photographs," works by Natasha Gronski, Antonio Sindorf, John Spanier, and Stephen Stout. Through Sun/28.

**Don Soker Contemporary Art** 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Residuum," mixed-media works by Victoria May. Through Sat/27.

**Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Dialogue China Part II: Contemporary Chinese Photography," photographs by Liu Bolin, Wang Ningde, Xing Danwen, Zhang Dali, Zhang Xiaogang, and others. Through Sat/27.

**Encantada Gallery** 908 Valencia; 642-3939. Tues-Thurs, Sun, noon-6pm; Fri-Sat, noon-8pm. "Cuba, Yoruba, Cohiba," paintings by Wanda K. Whitaker (reception Sat/27, 6-8pm). Through Sat/27.

**Evolving Art Gallery** 215 15th St; 255-9091. Mon-Fri, 11am-5pm; Sat, 11am-3pm. "Erotic Art," works by Barry Baldwin, Jung Ran Bae, Rick Mariani, and James Redo. Through Tues/30.

**Fivepoints Arthouse** 50A Bannan Place; 989-1166. Call for hours. "Intersection," new works by Anita Bunn, Kimi Kolba, and Bianca Kolonusz-Partee. Through Sat/27.

**Frey Norris Gallery** 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Experimental Studio," three projects by Shen Shaomin. Through Sun/28.

**Galería de la Raza** 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. "On the Wall," group show by Galería de la Raza and Kearny St. Workshop artists focusing on the immigration debate. Through Fri/26.

**Gallery 415** 49 Geary, fourth floor; 398-2158. Tues-Sat, 11am-5:30pm. "Bar Code/Branding America," mixed-media collages by Guillermo Bert. Through Sat/27.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. Works by Andrew Masullo; "Plain Sight," works by J. John Priola. Through Sat/27.

**Hang Art** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Colorfields, Colored Skies," new paintings by Addie Shevlin. Through Tues/30.

**Hang Art Annex** 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. "Intentionally Unintentional," new works by Hang Art artists. Through Tues/30.

**Hespe** 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "Between the Layers," new mixed media works by Eric Zener. Through Sat/27.

**Istituto Italiano di Cultura** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "A Comparison of Landscapes," photographs by Franco Fontana. Through Fri/26.

**Jancar Jones Gallery** 965 Mission, suite 120; [www.jancarjones.com](http://www.jancarjones.com). Thurs-Sat, noon-6pm; and by appt. Works by Chadwick Rantanen. Through Sat/27.

**John Berggruen Gallery** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. Watercolors by Al Held. Through Sat/27.

**Kathleen McMahon Fine Art Gallery** 3150 18th

St, suite 105; 673-0802. Tues-Sat, 11am-5pm. "Water Is Gold," group show. Through Tues/30.  
**Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. "At Home," works by Ajit Chauhan, Brian Chippendale, Dieter Roth, and Franklin Williams (reception Thurs/25, 6-8pm). Through Oct 25.

**Lower Haters Gallery** 597 Haight; [www.lower-haters.com](http://www.lower-haters.com). Tues-Sun, noon-7pm. "Slay the Giant," new works by Ferris Plock. Through Tues/30.

**Market Street Gallery** 1554 Market; 290-1441. Tues-Wed, Fri-Sat, noon-6pm; Thurs, noon-8pm; Sun, noon-5pm. "Word on the Street," screenprints by Charles Ford, Evan Hecox, Mike Kimball, and Hilary Williams. Through Tues/30.  
**Metreon** 101 Fourth St; 970-9601. Daily, 10am-10pm. "Bay Area Heart Gallery," photographs of children in foster care and their families. Through Tues/30.

**Mina Dresden** 312 Valencia; 863-8312. Tues-Sat, 5-8pm; and by appt. "White Lies," works on paper and an installation by Olivia Song Park (reception Fri/26, 6-8pm). Through Fri/26.

**111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Golden," recent works by Serena Cole and Tahiti Pehrson. Through Sat/27.

**Public Glass** 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. "Nature's Footprints," glass works by Dean Bensen. Through Sun/28.

**Rare Device** 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. "Sleep Walk," new work by Amy Earles. Through Tues/30.

**Receiver Gallery** 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. "From the Paradigm Shift," new works by Hillary Pecis. Through Fri/26.

**Root Division** 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. "Introductions 2008," group show of emerging local artists. Through Sat/27.

**San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Michael Ashcroft, photographs by Judy Krasnick, and sculptures by Patricia Stroud. Through Fri/26.

**San Francisco Studio School** 30 Hoteling Place, lower level; [www.sfstudioschool.org](http://www.sfstudioschool.org). Thurs-Fri, noon-5pm; Sat, by appt. "Sight and Sensibility, a Contemporary View of Drawing," works by Lon Clark, Laura Harden, and Sandy Walker. Through Tues/30.

**Scott Richards Contemporary Art** 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. "Photomosaics," digital photomosaics by Robert Silvers. Through Tues/30.

**Skylight Gallery** San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. "Book Works 2008," art books by members of the Pacific Center for Book Arts. Through Fri/26.

**Soap Gallery** 3180 Mission; 920-9099. Mon-Thurs, 10am-2pm. "When Dillies Go Bad," crocheted dillies by Laura Mappin. Through Sat/27.

**Space180** 180 Capp; 503-0520, [www.space180.org](http://www.space180.org). Tues, Thurs, 2-6pm; Sat, noon-4pm; and by appt. "APAture 2008," group show by emerging Asian Pacific American artists. Through Mon/29.

**Suite Five Salon** 305 Grant, suite 5; 362-5005. Call for hours. Works by Koch. Through Sat/27.

**Thoreau Center for Sustainability** 1016

Torney; 561-7823, [www.thoreau.org](http://www.thoreau.org). Mon-Fri, 9am-5pm. "Hereafter: Futures with Which We Can Live?," works by members of ArtSeed, Bay School of SF, Burnett Child Development Center, Faithful Fools, First Unitarian Universalist Society, Sherman Elementary, and Your Health Adult Day Center (reception Fri/26, 5-7pm). Through Fri/26.

**Togonon Gallery** 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. "Transitions, Transformations, and Transcendence: Hybrid," works by Xuchi Naungayan Eggleton; "Adventure Art II-XIX," narrative videos and pencil drawings by Terra Fuller. Through Sat/27.

**Toomey Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Stephanie Weber. Through Tues/30.

**Triple Base** 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "When Holy Were the Haunted Forest Boughs," site-specific installation by Christine Shields. Through Sun/28.

**Venus Gallery** 627 Cortland; 829-8465. Wed-Sat, 3-9pm; Sun, noon-6pm. Recent works by Alex Garcia. Through Sat/27.

**Warnock Fine Arts** 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. "A Deeper Reality: Fantasy and Satire in Contemporary Printmaking," group show. Through Sun/28. **SFBG**



## stage

Great leaps forward: dissident Ferdinand (Jud Williford, from left in left image) and Jan (Manoel Felciano) talk about rock and rebellion in Tom Stoppard's *Rock 'n' Roll* at American Conservatory Theater, and Robert Moses' *Kin*, right, proves a kick at Yerba Buena Center for the Arts.

ROCK 'N' ROLL PHOTO BY KEVIN BERNE; ROBERT MOSES' KIN PHOTO BY MARTY SOHL



## As the world turns

Revolutions and *Rock 'n' Roll*

By Robert Avila

> a&cletters@sfbg.com

**REVIEW** American Conservatory Theater's season opener marks the 40-year anniversary of 1968 with the well-timed if less than well-executed Bay Area premiere of Tom Stoppard's *Rock 'n' Roll*, which from the dual vantage points of Prague and Cambridge traces revolutionary politics and counterculture between 1968's Prague Spring and 1989's Velvet Revolution.

Stoppard's latest but not greatest is almost a 20th-century coda to his grand three-part saga of 19th-century revolutionaries, *The Coast of Utopia*, building on the famed playwright's ongoing interest in politics, media, culture, private vs. public life, and the motor of social change. But it's also, by his account, a more personal play he'd long been considering, based partly on his own history as a Czech World War II refugee who settled happily into English life at a tender age.

*Rock 'n' Roll*'s protagonist — and Stoppard's stand-in — is Jan (a genial Manoel Felciano), a visiting exchange student at Cambridge. Within the familial embrace of hardheaded, hard-line Communist don Max (Jack Willis) and his wife, cancer-racked classics scholar Eleanor (René Augesen), Jan revels wholeheartedly in English life and '60s counterculture — particularly its music. For Jan — whose LP collection is like a precious extension of his own person —

tracks from the Velvet Underground, Pink Floyd, and the Doors are the stuff of revelation and ecstatic community. But unlike the playwright — and despite his antipathy to stifling Soviet bloc authoritarianism — Jan returns home to Prague in 1968 after Soviet tanks roll in.

The rest of the play cuts back and forth as life goes on, with Max twice fatefully visiting an increasingly cornered Jan in the interim. In Cambridge, the seeds of the '60s blossom in ways bleak and hopeful, shadowed by the gentle but tragic presence (offstage) of original Pink Floyd frontperson and madcap Cambridge denizen Syd Barrett, here a Pan-like figure inspiring the protective devotion of Max and Eleanor's flower child daughter, Esmé (Summer Serafin and René Augesen), and later Esmé's own radical teenage offspring, Alice (Serafin). In Prague, meanwhile, Jan and friends negotiate two distinct realms of opposition: the embattled dissident movement headed by Václav Havel and others, and a countercultural rock underground of disaffected youth that, despite its so-called apolitical stance, is inherently political and threatening to a totalitarian regime bent on monopolizing the social sphere.

Despite a critical edge — brought out, for example, in Max's admirable rant against the compromises of a supposedly free press — Jan's and the play's embrace of Western liberalism casts a vague "end of ideology" tone,

as if Margaret Thatcher's declaration that "there is no alternative" was correct, however crude and ruthless the messenger. But the real problem with the play is its lack of sustained tension. Helmed by artistic director Carey Perloff, the production pursues an impressive visual dimension but often falls dramatically flat. Rare exceptions include a scene in Cambridge in which Max's crude materialism — and cruder clinging to his CP card and shopworn shibboleths — runs up against the most personal of rebukes: his beloved wife's diseased, disintegrating body, which she movingly denies can encompass her identity and humanity. Company member Augesen does fine work here, as well as in the role of grown-up daughter Esmé. By contrast, the normally brilliant Willis feels miscast as Max. He's just not a very convincing Englishman, and the attempt is both disappointing and distracting. Sturdy work from regulars Anthony Fusco, Jud Williford, and Delia MacDougall can't fully alleviate the overall lethargy.

A damp firecracker of a '68 tribute, in other words, but the real show is turning out to be in the streets anyway, as the increasingly tumultuous anniversary year rocks and rolls ominously along. **SFBG**

## ROCK 'N' ROLL

Through Oct. 12  
Tues.–Sat., 8 p.m. (also Wed. and Sat., 2 p.m.); Sun., 1 and 7 p.m., \$20–\$82  
American Conservatory Theater  
415 Geary, SF  
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www.act-sf.org

## HANG ON: ATHLETICISM, LYRICISM

**REVIEW** Sometimes dance is so dense, so fast-paced, or so convoluted you can't grasp what the heck the choreographer had in mind. So you throw in the towel and go along for the ride. Such was the case with the Sept. 18 performance by Robert Moses' *Kin* at Yerba Buena Center for the Arts.

The clearest of the three pieces on view, *Approaching Thought*, showcased most cogently why Moses' reputation has been growing by leaps and bounds: he creates intriguing ensemble opportunities for individually strong performers. If steroid-pumped dancing shaped into formal cohesion is your cup of chai, Moses is your man. In *Thought*, Moses first introduced three couples individually, then let them loose into a hurricane of flips, kicks, hops, and rebounding meltdowns. They watched each other or provided backup as if in a ballet — or a rock concert. Newcomers Caitlin Kolb impressed with her integration of gymnastics into dance; Brendan Barthel, with his attack and the softest of feline jumps.

The world premiere, *Toward September*, could be considered the son of *Thought*. With nine dancers, volatile connections became more fleeting, but the web they spun was also messier. Circle, line, and star patterns periodically linked the dancers. In the second half, something like lyricism lit up a duet between Kolb and Barthel. But at a half-hour, *September* couldn't sustain itself, not even with this talented group. *Jokes Like That Can Get You Killed* was too subtle for its own good. Dealing with the slippery topic of appropriate and inappropriate language — it's a Stanford commission — the work was overloaded with visual, aural, and movement information. But Austin Forbord's visuals — consisting of bobbing heads of every persuasion — were fun.

Moses collaged the program's music primarily from online sources — which must have felt like browsing a candy shop. But the choreographer grabbed too much and made it into far too little. **(Rita Felciano)**



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**ITAMAR MOSES**

DIRECTED BY  
**TONY TACCONE**

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Directed by Donna Drake  
with  
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Trauma Flintstone, Birdie-Bob Watt,  
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Manoel Felciano in Rock 'n' Roll (photo by Kevin Berne)

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thehotelutahsaloon.com

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The largest book sale on the West  
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Friday Free Waterfront Kickoff  
Concert -- "A Tribute to John Lee  
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September 26 @ Justin Herman  
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**FOLSOM STREET FAIR 2008**

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September 28 @ Folsom Street  
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**GUARDIAN**

## STAGE



PHOTO BY JANICE GARRETT

## StringWreck Hits the Streets

**PREVIEW** Have you ever seen a string quartet perform in the air — specifically, a violinist play while hoisted on the shoulders of some dancers? Or have you witnessed a violist getting his hair done while concentrating on an intricate melody? If you missed the delicious col-  
laboration between Janice Garrett and Dancers and the Del Sol String  
Quartet last April, here's your chance. StringWreck is perhaps the most  
original and unlikely piece of collaboration between music and dance to  
hit the Bay Area. And it's all homegrown. But more than that, the work  
is as serious as it is irreverent; it's imaginatively conceived and realized  
without an ounce of self-conscious bravado or pretense. These musicians  
and dancers are excellent at what they do independently, but together they  
likely have stretched in ways as unexpected to us as to themselves. Garrett  
and her artistic and life partner Charles Moulton — a man of uncommon  
wit — handled the choreography. Del Sol String Quartet chose music  
from 20th-century icons such as Gyorgyi Ligeti, George Antheil, Murray  
Schaefer, Astor Piazzola, and the old 18th-century man himself, J.S. Bach  
— no sugary pap here. In April the piece lasted about an hour. These per-  
formances, courtesy of Jewels on the Square, are a little shorter than most,  
but you get the added value of chalk artist Tracy Lee Stum, who will draw  
the set — and it's all free. **(Rita Felciano)**

**STRINGWRECK HITS THE STREETS** Thurs/25, 12:30, 1:30, and 2:30 p.m., free.

Union Square, Geary and Powell, SF. (415) 377-2610, [www.unionsquarepark.us](http://www.unionsquarepark.us)

Stage listings are compiled by Deborah Giattina.  
Performance times may change; call venues  
to confirm. Reviewers are Robert Avila, Rita  
Felciano, Giattina, and Nicole Gluckstern. See  
Picks, page 20, for information on how to sub-  
mit items to the listings. For complete listings,  
including spoken word, go to [sfbg.com](http://sfbg.com)

## THEATER

### OPENING

**Before the Dream** Teatro de las Esperanza,  
2940 16th St; (510) 534-9529. Opens Thurs/25,  
8pm. Call for show days and times. Through Oct  
5. After a brief, successful run in the East Bay,  
Oakland Public Theater brings the true story  
of one of America's greatest writers, Richard  
Wright, to San Francisco.

**Irma La Douce** Eureka Theatre, 215 Jackson;  
255-8207, [www.42ndstmoon.org](http://www.42ndstmoon.org). Call for ticket  
prices. Previews Thurs/25-Fri/26, 8pm. Opens  
Sat/27, 6pm. Runs Thurs-Fri, 8pm; Sat, 6pm;  
Sun, 3pm. Additional shows Oct 4, 1pm, and Oct  
8, 7pm. Through Oct 12. The obscure musical  
revivers, 42nd St. Moon, perform in the 1960  
Parisian comedy.

**Of Mice and Men** Actors Theatre of San  
Francisco, 855 Bush; 345-1287, [www.actorsthe-  
atresf.org](http://www.actorsthe-<br/>atresf.org). \$34. Previews Thurs/25, 8pm. Opens  
Fri/26, 8pm. Runs Thurs-Sat, 8pm. Through Nov  
29. Actors Theatre presents a staging of John  
Steinbeck's novel of hope and shattered dreams  
during the Great Depression.

**One-Man Star Wars Trilogy** Post Street Theatre,  
450 Post, second floor; 771-6900, [www.post-  
streettheatre.com](http://www.post-<br/>streettheatre.com). \$39-49 (\$25 on opening  
night). Opens Thurs/26, 8pm. Runs Tues-Fri,  
8pm; Sat, 5 and 9pm; Sun, 3pm. Through Oct 12.  
Charles Ross uses the force to perform episodes

four through six all by himself.

### BAY AREA

**Lying in State** Willows Theatre, 1975 Diamond,  
Concord; (925) 798-1300, [www.willowstheatre.  
org](http://www.willowstheatre.<br/>org). \$30-40. Previews Mon/29-Wed/1, 7:30pm.  
Opens Fri/3, 8pm. Runs Wed-Thurs, 7:30pm  
(also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm);  
Sun, 3pm. Through Nov 2. Scheming political  
advisors try to get a dead senator re-elected in  
David C. Hyer's political comedy.

**Witness for the Prosecution** Contra Costa Civic  
Theatre, 951 Pomona; (510) 524-9132, [www.  
ccct.org](http://www.<br/>ccct.org). Call for ticket prices. Opens Fri/26,  
8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Oct  
19. Michael Haven directs the Agatha Christie  
courtroom drama.

### ONGOING

**All You Can Eat** Traveling Jewish Theatre, 470  
Florida; 1-800-838-3006, [www.brownpapertick-  
ets.com](http://www.brownpapertick-<br/>ets.com). \$15-30 sliding scale. Thurs-Sat, 8pm;  
Sun, 7pm. Additional performance Oct 5, 7pm.  
Through Oct 11. In a world premiere production,  
FoolsFURY Theater Company collaborates with  
director Steve Morgan Haskell to create the  
comeback of a rock band onstage.

**A Bronx Tale** Golden Gate Theatre, One Taylor;  
[www.shnsf.com](http://www.shnsf.com). \$40-85. Opens Wed/24, 8pm.  
Runs Tues-Sat, 8pm (also Wed and Sat, 2pm);  
Sun, 2pm. Through Oct 19. Chazz Palminteri  
revives his 1989 Off Broadway autobiographical  
solo show in this Best of Broadway production.

**Beach Blanket Babylon** Club Fugazi, 678 Beach  
Blanket Babylon Blvd; 421-4222. \$25-78. Wed-  
Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2  
and 5pm. Ongoing. The long-running musical  
comedy revue that spoofs popular culture con-  
tinues with new characters, costumes, and skits.

**Carnival of the Animals** Young Performers



Theatre, Fort Mason Center, Marina and Buchanan, building C, third floor; 346-5550, [www.ypt.org](http://www.ypt.org). \$7-10. Sat-Sun, 1pm (also Sun, 3:30pm). A boy named Max stays overnight in an art museum and a world of animals comes to life.

**Family Baggage** Off-Market Theater, Studio 250; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$10-20. Fri-Sat, 8pm. Through Oct 18. Errol and Rochelle Alicia Strider star in this meditation on growing up in a dysfunctional family.

**Hey Sailor** Omni Circus, 550 Natoma; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20-25. Thurs-Sat, 8pm. Through Oct 4. Billy Budd's queer as fuck and hustling in the Tenderloin, Captain Vere's an easy trick in Miriam Kronberg's adaptation of Melville's classic work.

**The History Boys** New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-34 (\$40 on opening night). Previews Thurs/25-Fri/26, 8pm. Opens Sat/27, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Oct 26. Eight clever English school boys pursue their dreams in this 2006 Tony-winning comedy.

**Insides OUT!** The Garage, 975 Howard; 885-4006, [www.975showard.com](http://www.975showard.com), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Thurs-Fri, 8pm. Through Oct 3. Katie Rubin expels her child- and adulthood demons in a funny, personal solo show.

**Jungle Red** Victoria Theatre, 2961 16th St; [www.actsf.net](http://www.actsf.net). \$30-40. Wed-Sat, 8pm. Through Oct 4. Forget that awful Joker-faced Botox remake of *The Women* currently stinking up cinemas and relax into the sublime old-school camp of Jungle Red, a musical parody of the original 1930s *The Women* play and movie put on by Artful Circle Theatre Company — featuring an all-drag-queen cast. Luscious starlet Varla Jean Merman, a knockout in her various vintage undergarments and over-the-top gowns, plays a husband-pilfering shop girl who eventually gets her high-class comeuppance, but not after some absolutely hilarious business involving fake legs, *Mommie Dearest* asides, and show-stopping tunes — courtesy of Mark Sargeant, a.k.a. Ethel Merman, who plays a howling countess straight out of the Tin Tin comic books and steals every scene she's in. This is no small task, for the divas assembled on stage are formidable, to say the least. Constantly pregnant-and-smoking Trauma Flintstone, wickedly spot-on gossipmonger in eye-poking shoulder pads Katya Smirnoff-Skye (winner of this year's *Guardian* Best of the Bay “Best Drag Act”), and the rest divinely devour the scenery. But it's Birdie-Bob Watt, as the fragile, diminutive, cheated-on Mary, who carries the show and actually provides a few moving moments of tear-jerking pathos. Jungle Red — named for a particular shade of nail polish that provides a catty plot point — could use a wee bit of tightening and tuning, especially in the second act, but with a live band onstage and a surprisingly limber cast, it's a nifty night of classic comedy drag, dripping claws and all. (Marke B.)

**The K of D, an urban legend** Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, [www.magictheatre.org](http://www.magictheatre.org). \$5-25 sliding scale. Previews Wed/24-Fri/26, 8pm. Opens Sat/27, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm (no evening show Sept 28 and no matinee Oct 12). Through Oct 19. Laura Schelhardt's play captures small-town Midwestern life through the story of a young girl whose brother dies in a car accident.

**Knocked Up** Studio 300 Theatre, 442 Post, fifth floor; 1-888-410-8355, \$23-25. Thurs-Sat, 8pm. Through Oct 18. In this world premiere play, the lives of three women change drastically when they become pregnant.

**MacB: The MacBeth Project** African-American Art and Culture Complex, 762 Fulton; 762-2071, ext. 8, [www.african-americanshakes.org](http://www.african-americanshakes.org). \$25 (\$5 for previews). Fri-Sat, 8pm; Sun, 3pm. Through Oct 5. In Victoria Evans-Erville's adaptation, the African-American Shakespeare Company infuses the tragedy with a spoken word rhythm.

**Moby Dick! The Musical** Theatre Rhinoceros, 2926 16th St., 552-4100, ext. 104, [www.the-rhino.org](http://www.the-rhino.org). \$15-40. Wed-Sat, 8pm; Sun, 3 and 7pm. Through Oct 12. Written by Brits Robert Longden and Hereward Kaye, this musical-within-a-musical's plot follows a staging of the Melville novel by the cross-dressing headmistress and students of an all-girls school.

**More Stories by Tobias Wolff** Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, [www.zspace.org](http://www.zspace.org). Wed-Sat, 8pm; Sun, 2:30pm. Through Oct 5. Word for Word stages verbatim performances of the consummate short storyteller's works.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com), [www](http://www.www).

theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Rock 'N' Roll** American Conservatory Theater, 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$20-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 1 and 7pm. Through Oct 12. Tom Stoppard's musical spans from Prague Spring to the Velvet Revolution, and draws inspiration from the rock music Czech dissidents listened to along the way.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**The Sinatra Club** San Francisco Playhouse, 533 Sutter; ubatzproductions@aol.com. \$28-38. Thurs/25-Sat/27, 8pm. Salvatore Polisi, former mobster and the witness that took down John Gotti, tells all in his solo show.

**Snow White** New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$10-15. Sat-Sun, 2pm (also Sat, 4pm). Through Oct 19. Set in Colorado circa 1875, the fairy tale gets slapstick in an original adaptation by Stephanie Temple.

**Spring Awakening** Curran Theatre, 445 Geary; [www.shnsf.com](http://www.shnsf.com). \$30-99. Tues-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6pm. Through Oct 12. The touring production of a new Broadway rock musical about rebellious youth comes to town.

**SPUNK** Mama Calizo's Voice Factory, 1519 Mission; [www.brownpapertickets.com](http://www.brownpapertickets.com), [www.myspace.com/sfbuffoons](http://www.myspace.com/sfbuffoons). \$20. Thurs-Sat, 8pm. Additional performance Sept 21, 2pm. Through Sept 27. SF Buffoons, the local all-male Commedia-influenced troupe that received praise for last year's *The Hasheesh Eater*, finds humor in the advent of the Gold Rush Era.

» **Squeeze Box** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, [www.the-marsh.org](http://www.the-marsh.org). \$22-35. Sat, 5pm; Sun, 7pm. Through Oct 5. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles-based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

**Taming of the Shrew** Phoenix Theatre, 414 Mason; (510) 835-4205, 1-800-838-3006, [www.offbroadwaywest.org](http://www.offbroadwaywest.org). \$30. Thurs-Sat, 8pm. Through Oct 18. Joyce Henderson updates the Shakespeare comedy to the Hamptons in the '20s.

**Third Eye; The B-Side Monologues** Mama Calizo's voice Factory, 1519 Mission; 1-800-838-3006, [www.guerrillarep.org](http://www.guerrillarep.org). \$10-15. Thurs/25-Sat/27, 8pm. Guerrilla Rep presents the world premiere of John Caldon's documentary play on love and marriage.

**Twelfth Night** Bruns Amphitheater, 100 Gateway Blvd., Orinda; (510) 548-9666, [www.calshakes.org](http://www.calshakes.org). \$32-62. Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4 and 7:30pm. Through Oct 5. Love is the great motivator in Shakespeare's comedy of mistaken identity.

**What Mama Said about “Down There”** Our Little Theater, 287 Ellis; 928-4060, [www.celebrateclitoris.com](http://www.celebrateclitoris.com). \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**The Widow West** Stage Werx, 533 Sutter; 302-9182, [www.widowwest.com](http://www.widowwest.com). \$24-25. Fri/26-Sat/27, 8pm. Morgan Ludlow sets his genderbending play in San Francisco during the Gold Rush.

## BAY AREA

**The Best Man** Aurora Theatre, 2081 Addison;

(510) 843-4822, [www.auroratheatre.org](http://www.auroratheatre.org). \$40-50 (\$28 for previews). Wed/24-Sat/27, 8pm; Sun/28, 2 and 7pm. Two presidential candidates sling mud at a national convention in Gore Vidal's 1960 take on politics and morality, written the same year the prolific author ran for US Congress.

**Ching Chong Chinaman** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-17. Thurs-Sat, 8pm. Through Oct 10. Impact Theatre kicks off its season with a play by Lauren Yee.

**Eccentricities of a Nightingale** The Pear Avenue Theatre, 1220 Pear Ave., unit K, Mountain View; (650) 254-1148, [www.thepear.org](http://www.thepear.org). \$12-30. Thurs/25-Sat/27, 8pm; Sun/28, 2pm. The rarely staged Tennessee Williams play is actually a rewrite of his earlier and better known melodrama *Summer and Smoke*.

**Frankie and Johnny in the Claire de Lune** Marin Theatre company, 397 Miller, Mill Valley; 388-5208, [www.marintheatre.org](http://www.marintheatre.org). \$31-51. Tues and Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Through Oct. 5. Diner workers Frankie and Johnny have sex, then get to know each other in Terrence McNally's relationship comedy.

**Much Ado About Nothing** Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, [www.marinshakespear.org](http://www.marinshakespear.org). \$15-30. Fri/26-Sat/27, 8pm; Sun/28, 4pm. Marin Shakespear Company presents the Elizabethan battle-of-the-sexes comedy.

» **Not a Genuine Black Man** Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, [www.briancopeland.com](http://www.briancopeland.com). \$35. Brian Copeland takes his longest running solo show in San Francisco history to the East Bay.

**The Petrified Forest** The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 [www.masquers.org](http://www.masquers.org). \$18. Fri/26-Sat/27, 8pm. Robert E. Sherwood sets his grim tale of lost hope at a diner in the arid Arizona desert.

**Vera Wilde** Ashby Stage, 1901 Ashby; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$22-25. Thurs-Sat, 8pm; Sun, 5pm. Through Oct 26. Seattle playwright Chris Jeffries intersects the lives of British writer Oscar Wilde and Russian revolutionary Vera Zasulich.

**Yellowjackets** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$33-71 (\$27-39 for previews). Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Oct 12. Is it too ridiculous to wish that Berkeley native Itamar Moses had written this not-so-thinly veiled paean to Berkeley High in 1994 as a *High School Musical*-style song-and-dance revue? (An Anticon combo could have crafted the hip-hop and alt-rock score, and Sisterz of the Underground could have choreographed to this more serious-minded Bay Area rejoinder to this year's indie film *The Wackness*, also set in '94.) Considering the rich focal point — and Berkeley High's rep of turning out talented players — the injection of a little music and movement would have made up for the choppieness of the first act of this otherwise-promising world premiere. Moses certainly has the material and a few stellar performers to work with: particularly Shores Alaudini, Jahmela Biggs, and Ben Freeman, who infuse the teenage halves of their teacher-student roles with fire and poignancy. Despite some off-key performances that go broadly comic, jarring beside other actors' relative realism, *Yellowjackets* eventually pulls viewers into the thick of its narrative: a violent tangle with Richmond students that leads to the fencing of a campus already torn apart by student tracking and the perceived racism of the school paper. (Kimberly Chun)

## DANCE

**The Dance Discourse Project #4** CounterPULSE, 1310 Mission; 626-2060, [www.counterpulse.org](http://www.counterpulse.org). Free. Thurs, 7:30pm. Local artists Sara Kraft, Smith/Wymore Disappearing Acts, and David Szlasa discuss the intersection of technology and dance.

**15th Annual Dancing Poetry Festival** Legion of Honor, Lincoln Park, 34th Ave and Clement; [www.dancingpoetry.org](http://www.dancingpoetry.org). \$15. Sat, noon-4pm. Dancers interpret poetry through movement.

» **Keyhole Dances** Visit Web site for address and to buy tickets; [www.emspacedance.org](http://www.emspacedance.org). Sat-Sun, 2 and 4pm. Site-specific works are not exactly the newest kids on the block. But few can claim to be as utterly charming and finely wrought as Erin Mei-Ling Stuart's *Keyhole Dances*. Located in what also happens to be her home, a flat in the Fillmore, it features three chiseled portraits of what can go right and wrong between couples. Creating spare but

incisive characters and relationships is something at which choreographer Mei-Ling Stuart has become masterful. You laugh and weep with these people even as you recognize yourself in them. Before each of these highly individualized vignettes, you'll have an opportunity to observe folks at “home.” Some of San Francisco's smartest dancers and composer/guitarists are helping out. If you feel like a voyeur peeking in on a couple tossing and rolling while watching TV or watching a woman having a breakdown while sitting on the toilet, fondling tissue with one hand and the cell phone with the other, so be it. Additionally, for those who have never been in a truly grand old Victorian flat, that's a bonus feature of this performance. So are the cheese and crackers. (Rita Felciano)

**project agora** Community Music Center of San Francisco, 544 Capp; [www.sfcmc.org](http://www.sfcmc.org). \$10. Fri-Sat, 9pm. Dancers perform to music and in silence in “With and Without Words.”

» **String Wreck** Union Square, Powell and

Geary; [www.unionsquarepark.us](http://www.unionsquarepark.us). Free.

Thurs, 12:30, 1:30, 2:30pm. The dance theater troupe hooks up with the Del Sol String Quartet for this outdoor performance.

## BAY AREA

**Mark Morris Dance Group** Zellerbach Hall, UC Berkeley Campus, Bancroft and Telegraph, Berk; (510) 642-9988, [www.calperformances.com](http://www.calperformances.com). \$42-94. The company performs *Romeo and Juliet* to Sergei Prokofiev's score as the composer originally intended it.

## PERFORMANCE

**AfroSolo Arts Festival** Yerba Buena Gardens, Mission and Third; 771-2376, [www.afrosolo.org](http://www.afrosolo.org). Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is “Resilience: My Culture, My People, Me!”

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snaps) hosts a strip show.

**Carol Channing** Herbst Theater, 401 Van Ness; 392-4400, [www.cityboxoffice.com](http://www.cityboxoffice.com), [www.drchanningfoundation.org](http://www.drchanningfoundation.org). \$30-65. Channing performs highlights from her 60-year Broadway and Hollywood career in a benefit for California arts education and celebration of a retrospective exhibition on display at the Museum of Performance and Design.

**The Colony Room** The Garage, New Langton Arts, 1246 Folsom; 626-5416, [www.newlangtonarts.org](http://www.newlangtonarts.org). \$5. Fri-Sat, 7pm. Through Nov 6. Artist Anne Colvin recreates the famed London Soho club in this space by bringing in an assortment of local underground artists.

**Crisis Hopkins's Game Night Spectacular** The Climate Theater, 285 Ninth; [www.crisishopkins.com](http://www.crisishopkins.com). \$10. Wed, 8pm. Crisis Hopkins teams up with Big City Improv to mash up a night of improv, comedy, and freestyle spoken work.

**Dirty Little Secret** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, [www.theempireplushroom.com](http://www.theempireplushroom.com). \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

**Five Easy Steps to Metaphysical Fitness** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$8-12, sliding scale. Wed, 7:30pm. Emily Levine solo show throws quantum physics and her own medical condition into the mix.

**Impersonators** Martuni's Four Valencia; 241-0205, [www.dragatmartunis.com](http://www.dragatmartunis.com). \$5. Sun, 7pm. Hostesses Katya Ludmilla Smirnoff-Skyy and Mrs. Trauma Flintstone hold an impersonator contest at this month's cabaret showcase.

**Jazz Poets of the Diaspora** Museum of the African Diaspora, 685 Mission; 358-7200, [www.moadsf.org](http://www.moadsf.org). Free. Sun, 2 and 4pm. Dimitri Charalambous, Liam Furey, and Jack Hirschman read their work and others'.

**Lucy Lawless** Herbst Theater, 401 Van Ness; 1-866-468-3399, [www.therrazroom.com](http://www.therrazroom.com). \$45-100. Sat, 8pm. *The Xena: Warrior Princess* star sings and dances in *Come to Mama*.

**Nonsense and Verse** Herbst Theater, 401 Van Ness; 392-4400, [www.cityboxoffice.com](http://www.cityboxoffice.com), [www.winsomedan.com](http://www.winsomedan.com). \$36-42. Fri, 8.01pm. Performer Dan Goodman puts on a solo variety show including verse recitation, banter, and hambone, with musical accompaniment by pianist Ellen Patterson.

**Perverts Put Out** CounterPULSE, 1310 Mission; simonshppard.com. \$10-20 sliding scale. Sat, 7:30-m. Local erotica writers celebrate the eve of the Folsom Street Fair with a night of spoken word smut.

**The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, [www.caffemacaroni.com](http://www.caffemacaroni.com).

\$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

**The Romane Event** The Make-Out Room, 3225 22nd St; 647-2888, [www.pacoromane.com](http://www.pacoromane.com). \$6. Wed, 7:30pm. Paco Romane hosts an evening of humor and film.

**San Francisco Opera** War Memorial Opera House, 01 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-290. This week: Stewart Wallace's *The Bonesetter's Daughter* (Thurs and Tues, 7:30pm; Sun, 2pm) and Erich Wolfgang Korngold's *Die Tote Stadt* (Fri, 8pm).

**Slouching Towards Disneyland** Noe Valley Ministry, 1021 Sanchez; 454-5238, [www.noevalleymusicseries.com](http://www.noevalleymusicseries.com). \$14-16. Joshua Brody and Merle Kessler put the history of the world, and its ultimate destiny, to music.

**Theatre of Yugen's Ink:Query Program** NOHspace, 2840 Mariposa; 621-7978, [www.theatreofyugen.org](http://www.theatreofyugen.org). \$15-20. Thurs-Sat, 8pm. The physical theater troupe perform Federico García Lorca's stories *Llanto* and *Lament* for *Ignacio Sanchez Mejías*, adapted by Lluís Valls and with musical accompaniment.

**Teatro ZinZanni** Pier 29, Embarcadero at Battery; 438-2668, [www.zinzanni.org](http://www.zinzanni.org). \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

**28th Annual Comedy Celebration Day** Sharon Meadow, Golden Gate Park, Bowling Green and Kezar Dr.; 820-1570, [www.comedyday.com](http://www.comedyday.com). Free. Sun, 5pm. Local comedy clubs and groups Punch Line, Cobb's, SF Sketchfest, and others put together a day of laughs in the park.

## COMEDY

**Annie's Social Club** 917 Folsom; [www.sfstandup.com](http://www.sfstandup.com). Tues, 6:30pm: “Comedy Speakeasy,” hosted by Jeff Cleary and Chad Lehrman, free.

**Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, [www.improv.org](http://www.improv.org). Fri-Sat, 8pm: BATS Improv 14th Annual Summer Improv Festival, \$12-20. Sun, 7pm: student improv, \$5-8.

**Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: “The Broad Way Open Mike,” free. Thurs, 7pm: “Brainwash Comedy Open Mic,” with host Tony Sparks, free.

**Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: “Comedy Deluxe,” with rotating hosts Sam Arno and Leah Eva, free.

**Dark Room Theater** 2263 Mission; 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com), [www.amircat.com](http://www.amircat.com). Fri, 8pm: “Subterranean Comedy IV: Of Mice, Men, and Women,” with Amir Malekpour and guests, \$5; Fri, 10pm: “Uphill Both Ways Recycles (Greatest Skits Parts I & II),” \$10. Sat, 10pm: Things We Made,” with Tim Lee, \$10;

**Deco Lounge** 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host “Up, Mayhem, and More,” an evening of unconventional comedy.

**Delirium** 3139 16th St, 552-5525. Wed, 6:30pm: “Your Name Here Comedy Show” open mic, free.

**Grant and Green Saloon** 1371 Grant; 693-9565, [benfeldmancomedy.com](http://benfeldmancomedy.com). Free. Mon, 7:30pm: Ben Feldman hosts “The Joke Show,” a weekly showcase of local talent, free.

**Harvey's** 500 Castro; 846-7290, [harveysfunnytuesdays@yahoo.com](mailto:harveysfunnytuesdays@yahoo.com). Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays.

**On the Corner** 359 Divisadero; 522-1101, [www.joeglecker.com](http://www.joeglecker.com). Thurs, 7:30pm: Joe Glecker hosts a weekly showcase, \$5 suggested donation.

**Our Little Theater** 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: “Bay Area Comedy Showcase,” hosted by Sia Amma, \$10-15.

**Purple Onion** 140 Columbus; 863-1076, [www.purpleonioncomedy.com](http://www.purpleonioncomedy.com). \$8. Wed, 8pm. Justin Lamb and Chad Lehrman host, “Something People Like,” a weekly comedy show sponsored by SFstandup.com.

**San Francisco Comedy College Clubhouse** 414 Mason, suite 705; [www.sfcomedycollege.com](http://www.sfcomedycollege.com). Wed-Thurs, 8pm; Fri-Sat, 7pm: Comedy Addiction Tour, \$15-20.

**Shelton Theater** 533 Sutter; (510) 595-5597, [www.bigcityimprov.com](http://www.bigcityimprov.com). Fri, 10pm: Big City improv troupe, \$20.

**Usual Suspects Cafe** 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

## BAY AREA

**White Horse Inn** 6551 Telegraph, Oakl; [www.whitehorsebar.com](http://www.whitehorsebar.com). Sun, 8pm: Sarcastic Sundays, \$3-5. **SFBG**



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Festival passholder price is \$10.,  
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- Danny Goldberg, author of  
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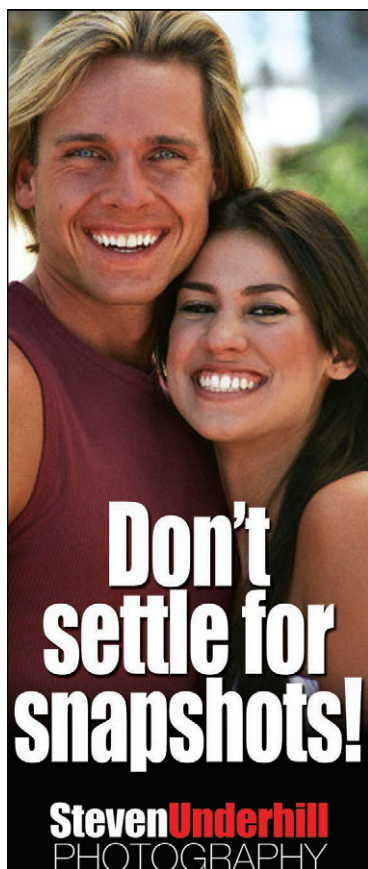


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**"Thank Lucifer that people are still putting their bodies out on stages and their egos on the line for reasons that make them seem as masochistic as they are talented. Here in San Francisco, we're lucky to have a multifaceted creative milieu that, more often than not and sometimes unintentionally, works independently of the mainstream."**

--from "SF metal band Animosity breaks out" by Jen Snyder, posted on the  
Guardian's Noise blog

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EVENTS



## Academy of Sciences Re-opening

**» PREVIEW** As one of the most venerable institutions in San Francisco, the California Academy of Sciences — one of the largest natural history museums in the United States — has been educating and enlightening generations of visitors since it opened in 1853. After five years of waiting, the new home of the academy — which replaces the aging facilities that housed it for so long — is finally finished. The new and improved museum opens to the public with a huge celebration that kicks off Saturday morning with a ceremony from local leaders followed by two days of live music, green technology demonstrations, sustainable food offerings, information booths, art displays, and more.

Visitors have much to explore — so much that it is probably impossible to take it all in on a single day. The new Steinhart Aquarium features a living coral reef, an alligator swamp with the familiar seahorse railings from the original location, a 100,000-gallon tank that re-creates the Northern California coast, and of course, the crowd favorite: the African penguins. Also not to be missed are the new Morrison Planetarium; a new four-story "Rainforests of the World" exhibit; the Naturalist Center, home to the academy's voluminous library and research collections; and what may be one of the location's most distinctive elements, the "living roof," a 2.5-acre area over the top of the building that is home to 1.7 million native California plants and wildflowers. **(Sean McCourt)**

**ACADEMY OF SCIENCES REOPENING** Sat/27, opening ceremony 8:30 a.m.,

open hours 9:30 a.m.–9 p.m.; free. Sun/28, 9:30 a.m.–5 p.m., \$14.95–\$24.95.

Academy of Sciences, 55 Music Concourse Drive, Golden Gate Park, SF

(415) 379-8000, [www.calacademy.org](http://www.calacademy.org)

## SATURDAY 27

**Mooncake Festival** Habitot Children's Museum, 2065 Kittredge, Berk; (510) 647-1111. 9:30am-4:30pm, \$7-8. The savvy folks at Habitot have boiled down all of the celebrating the joy and abundance of the harvest yappy-yap of the Chinese Moon Festival down to one thing: the mooncake. These tasty treats, filled with anything from red bean paste to pineapple are the real reason to celebrate. Oh, yeah, there's crafts for kids and storytelling, and complimentary tea to go with the mooncakes.

## MONDAY 29

**"Will Terrorists Go Nuclear?"** Commonwealth Club, 595 Market, second floor, SF; [www.commonwealthclub.org](http://www.commonwealthclub.org). 6pm, \$7-18. I think the more important question is: will terrorists go nuclear before we have a president who knows how to pronounce it? Can you just imagine, Alfred E. Newman gets the word on a dirty bomb while reading *The Poky Little Puppy* (way over his grade level) to a group of kindergartners. Next thing you know, it's one press conference after another with the Decider saying, "Well, now, yassee, them terrorists have done and gone nuke-u-lar." **SFBG**

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

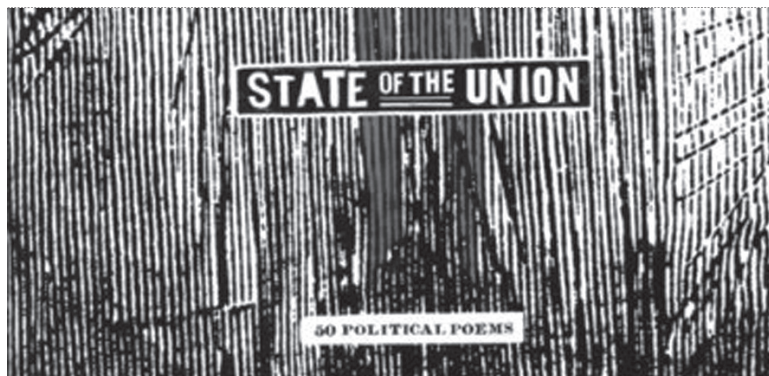
## WEDNESDAY 24

**Thomas Frank** First Congregational Church of Berkeley, 2345 Channing, Berk; (510) 848-3696. 7:30-9:30pm, \$12. "[Thomas] Frank is a formidable conversationalist," the *Washington Post* said, "imagine Michael Moore with a trained brain and an intellectual conscience." Frank, who founded *The Baffler* and penned the bestseller *What's the Matter with Kansas?* (Macmillan, 2004) will be speaking about his new book, *The Wrecking Crew: How Conservatives Rule* (Metropolitan), basically giving you a run down of the hypocritical, shit-where-they-eat, rich right-wing bastards that fucked the economy and are now clamoring for three-quarters of a trillion bucks of your tax dollars to "fix it."

## FRIDAY 26

**Sassy City Chicks Fashion Bash** Cathedral Hill Hotel, 1101 Van Ness, SF; [www.sassycitychicks.com](http://www.sassycitychicks.com). 5-10pm, \$5. OK ladies ... um ... "chicks," here you go: gift bag, cocktail specials, complimentary spa service, makeup, brow plucking, and some serious deals on pre-holiday shopping. Yeah, that shit's starting already.





## The choir doesn't preach

### *State of the Union: 50 Political Poems* offers singing, not sermons

By Marke B

> superego@sfbg.com

#### REVIEW What's wrong with anger?



Nothing — it's a perfectly cromulent human emotion. But it sure makes for awful poetry, especially if it's poured undiluted by humor, hope, or reflection into the "frail vessel" of verse, like hydrochloric acid into Tupperware. The poem may be true, the poem may be honest — but honey, the fumes'll kill ya. I'll happily read another righteous anti-Dubya rant, but it better at least make me laugh, dammit.

Which is why I approach a contemporary book like *State of the Union: 50 Political Poems* (Wave Books) with antsy trepidation. Current events are poetry's bait and bane — who will write the great 9/11 poem, the great Iraq Occupation poem, the great Bush empire poem? Who cares but the poet who wants to be "great"? Life's too short for speculative canonical teleology, let alone its correct pronunciation. And then there's the anger thing. Poems are intrinsically liberal (anybody got a good anti-abortion aubade or Turd Blossom terza rima?). And if there's one thing we've learned in the past few years, it's that liberals can certainly sputter with outrage. Besides, what poem isn't political, anyway? Even a Hallmark card's sappy innards are mawkish missiles aimed for Granny's good graces.

So hurray for the folks at Wave Books, whose broadminded selections in *State*, chosen after an open call for submissions, satisfy the need for like-minded connection but don't stint on the wry entertainment, subtle engagement, or lyrical expression. Included are some comforting big names (John Ashbery, James Tate, Michael Palmer) as well as many lesser-known but perhaps more appropriate ones. I was tickled to read new shit from Matthew Rohrer, whose electric-fork-filled debut, 1991's *A Hummock in the Malookas* (W.W. Norton), still

weakens my knees, and *Guardian* contributor Garrett Caples, whose lethally crisp contribution here, *For Thom Gunn*, links the great local poet's sad, meth-addled demise to our political system's own: "*Nightmare of beasthood, snorting, how to wake.*" No slouching toward either Bethlehem or Gomorrah there. Also great is Tao Lin's stickily perverse "room night," which intrudes on fragments of airy philosophical rumination with obsessive cravings for 80-cent sesame bagels smeared with peanut butter and "beautiful music created by depressed vegans."

Yes, the greatest political hits of the past eight years are here, Guantánamo and all. Lucille Clifton's quite-famous "september song: a poem in 7 days" is the ultimate "what were you doing when the towers fell" diary, transported somehow into political heresy by her insistent invocations of "apples and honey / apples and honey." Rohrer's "Elementary Science for Dick Cheney" and Anselm Berrigan's "The Autobiography of Donald Rumsfeld" uproariously take those curs on directly, while Dan Bogan's "A Citizen" is a vertiginous inventory of the twilight ironies common to "great" empires. ("There were the usual cabals / careers to be made among court intrigues / as the wheels of dynasty ground slowly through a calendar of ceremonies.")

And my favorite entry in the volume is, indeed, a rant — "Dear Mister President There Was Egg Shell under Your Desk Last Night in My Dream!" by CAConrad — one of those rambling, touching, run-ons that never stops for punctuation and shouts, "HEY we're all going to be dead in a hundred years so let's shift the pace let's forget about war let's pass a Let's Get Naked and Crazy Holiday" and then proceeds to offer the president "a good massage maybe we could go to the creek and paint secret mud symbols on our naked bodies like I used to do with my first boyfriend what happens after that will be fine you'll see." The poem offers love, not clogged indignation. **SFBG**

## magazinester



How about that Sarah Palin? Dude, she micromassages more target markets than a genetically spliced fusion of Oprah, Dr. Phil, and an octopus Smurf. She's ready for the covers of *Time*, *People*, and every other rag favored by the *They Live* set. 'Scuse me while I hurl.

I'm not alone in the vomitorium: pepe, andy, bret, and landwolf all puke in Matt Furie's *boy's club #2*. That's what a champagne-and-SpaghettiOs diet will do to you. Furie and his fearsome foursome avoid the sophomore slump with face-melting funnies about yoga and Alanis Morissette. They're an iridescent, not iridescent, flavor blast.

Elsewhere on the strip, Ed Luce's *Wuvable Oaf #0* is out, and men are lining up to pledge their love. Tips for the smitten: you better like kitties, and you're doomed unless you have a thing for Morrissey.

The new issue of *Fader* sports the Tough Alliance — Sweden's 21st-century answer to the Happy Mondays, albeit cuter — on the cover and an ad for recent cover star Aaliyah's memorial fund inside. *Dazed and Confused* says good-bye to Polaroid Instamatic with help from David Lynch and David Armstrong. In the *Believer*, Franklin Bruno pays homage to Joe Brainard through semi-imitation.

*Artforum*'s spring preview issue revealed that, for the love of god or money, the art world was more gaga for skulls than Ed Hardy. No obvious trends leap from the same mag's brick-thick fall preview. But I like the look of Kent Monkman's ironically idyllic pastoral paintings and a Michael Jackson sculpture by John Waters called *Playdate*. (Johnny Ray Huston)




**GUARDIAN ARTS SERIES PRESENTS**

## ASIAN ART MUSEUM'S MATCHA: JAPANESE TATTOO

There's more to getting inked than you think. Takahiro Kitamura — "HORITAKA," apprentice to the revered master Horiyoshi III — is an author/publisher and prolific tattoo artist. He will deliver a talk on the time-honored art of Japanese tattoos, a rich culture of beauty, commitment, and history. See LIVE demonstrations employing both traditional (no electric needles!) and modern techniques. Joining Horitaka's diverse, talented crew of tattooists are special guests from Japan — Shige, a powerhouse tat artist who's showcased all over the world; Mutsuo, who's designed for Bathing Ape and Hysteria Glamour; and Kazunobu Nagashima, a client of Shige who will proudly display his backpiece, which won a 2007 Milano Tattoo Convention award. In addition, dip into the world of Zen among ancient Samurai warriors through a guided tour of the galleries, learn about Japanese altars, sample teas by Ito En, soak up DJ Saiman's aural offerings, enjoy a cocktail with friends, and much more. **5pm - 9pm**. FREE with museum admission (\$5 after 5pm.)

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# food + drink

(1) David Dill Pickle sunflower seeds, Safeway

(2) White bean and merquez tagine, Tajine

(3) Extra spicy ramen, Katana-Ya

(4) Venezuelan spiced turtles and curried hot chocolate, Christopher Elbow

(5) Ahi burgers and blue margaritas, AsiaSF



Alex and Veronica Corona (left) add a splash to their piccolo meat and cheese selection, pictured, at the Lower Haight's new wine oasis, Uva Enoteca.

GUARDIAN PHOTO BY RORY McNAMARA

## Porcoteca

By Paul Reidinger

> paulr@sfbg.com

Uva styles itself an enoteca — a wine bar — but when you step through the door, the first thing you see is a large chalkboard with a butcher's sketch of a pig, with the major cuts labeled in Italian. The restaurant's menu continues the porcine theme; an entire section of the card is given over to a listing of cured pork flesh in its various forms, some examples coming from Italy and others from over here but all of them available for a kind of mix-and-match anti-pasti experience.

Salume and wine are hardly incompatible, and Uva's wine list is predictably extensive, with a broad array of bottlings available by the glass, in standard pours, or in quarter-liters. The latter are nicely shareable, if you're the sort of person who's inclined to share. Or maybe you just like your super-size-it option in wine as well as french fries.

What is less predictable about Uva is its location, smack in the middle of the Lower Haight. It's like a Mission District restaurant — a second cousin of Beretta, maybe — that wound up in a neighborhood I associate more with beer than Barolo. A few steps one way is Memphis Minnie's, a bar-

becue joint, while a few steps the other is a bar where people gather to watch soccer matches. These street cues don't quite point in the direction of an endeavor whose tone is unmistakably that of a boutique. But then, the same sorts of street cues a few years ago didn't prefigure the success of RNM, the neighborhood's first high-style restaurant. The mix of locals and destinationers has been enough to sustain RNM, and from the early look of things, it will be enough to sustain Uva, too.

The enoteca, opened in early spring by Boris Nemchenok and Ben Hetzel, occupies a typical mid-block storefront space: narrow and deep, with high ceilings. The narrowness reminded me of the original Delfina, but there is more woody warmth here (along with a cream paint scheme and gentle glass light fixtures over the bar and on the walls) and less noise, though far from no noise. The crowd is young and well-dressed in an edgy, vintage-fedora way; everyone looks like an aspiring sommelier.

In keeping with the "enoteca" designation, the food is on the lighter side. The menu's most substantial dishes are pizzas, *tramezzini* (stuffed flatbread rolls), and *piadini* (flatbread sandwiches sent

through the panini press). And while the salume sets an unmistakable north-Italian tone, not all the food is northern Italian or even Italian. We were quite taken by a dish of yellowtail crudo (\$8.50) that consisted of four elongated rectangles of flesh, about the size of emery boards, laid beside a pinkish block of Himalayan salt. The salt block could have passed for flavored ice, but its real purpose was for a bit of last-second, DIY curing; you lay your fish strip on the block for a few seconds before eating it. Chopsticks would have been useful here.

Salads abound, including a pile of little gem lettuces (\$7), tossed with vinelike pea tendrils, slices of duck breast, and dried cherries. This sounded better than it turned out to be. The breast slices were tough and a little dry, while the cherries ended up on the bottom of the plate like spent grapes. They were pitted: a not-insubstantial mercy. But the salad as a whole seemed aimless, like a group of people at a meeting waiting for someone to come in and tell them what to do. How about a nice, assertive, glossy dressing to bring things together?

Pork in one form or another insinuated itself throughout the

menu. Semolina gnocchi (\$4.50) were seated on tabs of speck, a smoked prosciutto. Visually this was attractive, and the speck brought its distinctive salty-smoke aura to the otherwise rather pedestrian and slightly tough gnocchi. If the latter had been plopped totally naked on the plate, they would have looked like some rocks gathered on a geology class field trip. The way food looks does count, after all. A crock of fresh shelled beans (\$4.50) was enlivened by flecks of crisped pancetta, tasty and textural if not quite comely. We enjoyed this dish, but would it have killed someone to straighten the knot and smooth the lapels before sending it out the door — a sprinkling of grated cheese, a dollop of rouille, something to say the beans weren't just shoveled in there by some weary hasher?

A pizza (\$13) topped with mozzarella, corn, and basil chiffonade was a good summery combination. Also, it featured no pork, which made the pie a kind of intermezzo. The basil was a bit wilted from the heat of the oven, but the pizza on the whole was decent-looking, if not a prom queen. Cured pork returned soon enough: as pancetta in a moist, colorful tramezze (\$6) of shrimp and avocado, and as prosciutto in a piadine of asparagus

spears and montasio, a mild, fresh cow's-milk cheese from Friuli in northeastern Italy. The asparagus was a little underdone, but the montasio melted luxuriously in the panini press and had a way of making one let go of any misgivings. That's part of the power of grilled-cheese sandwiches.

As at Beretta, the dessert menu is brief and gelato-heavy. Coppetta gianduia (\$7), for instance, consists of a small chocolate torte nestled under a tower of two gelato globes and a squirt of vanilla cream. I found myself thinking of a possible new hat fantasmagoria for *Beach Blanket Babylon* — in addition to a new porkpie hat for myself. **SFBG**

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# Drama queen

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

**CHEAP EATS** I did think about drinking myself to death, I admit, but it wasn't a serious thought. I just thought, I can drink and drink and drink ... but everyone knows I can't. I fall asleep after one. Sometimes I don't even finish it.

Still, you like to pretend, and there's a certain mystique to drinking oneself to death, like Billie Holiday. Or working oneself to death, like John Henry. Or crying oneself to death, like lots of people.

Mystique is good.

I know what you're thinking, but it won't work. My stomach is cast iron, and very well-seasoned at that; my metabolism, miraculous. I have, in fact, a pretty incredible body to live in. If I have an Achilles heel — and the anatomy experts among us are going, "You do!" times two — but if I have an Achilles heel, it's the roof of my mouth. Or, the insides of my cheeks and lips where I'm constantly cannibalizing myself, by accident, because I eat like a wolf.

I am prone to mouth ulcers. Hmm ...

It's decided! I am going to eat-only-acidic-things to death. Tomatoes. Vinegar. Hot peppers. Grapes. Orange juice. Lemons. Tomatoes. Reckless rebel that I am, I shall henceforth bite the pizza the moment it arrives at the table! I don't care. Already the sides of my tongue hurt when I chew. The roof of my mouth feels gritty like an inside-out worm. Soon it will shred, then crumble, then fall away and I'll die, on the floor, an empty jar of peperoncini next to my head.

And everyone will say, "Whoa, she peperoncini'd herself to death. How mysterious, exotic, and, and, mystique-y!"

There will be a rush on my books and albums, so I better get busy. Tell you something about life, real fast: It *sucks*. Everyone knows this, because it's wired right in. Life sucks, *and* rocks. What you may not know is that the split is *exactly* 50-50. And I don't need a very big chalkboard to show you the math. One plus one = two things: the miraculous kick-ass fact of your point-of-view, and the sadly inescapable fact of its total cessation.

Now, life happens off of the chalkboard. Thanks to the decimal

point, one of our tiniest and most powerful inventions, there are an infinity of possible percentages between none and 100. If you would describe yourself as 51 percent happy, you are 1 percent kidding yourself, or deluded, or lying, or repressed; at 49 percent happy, you are 1 percent whiner. If you're 100 percent happy, you're a spiritually enlightened new ager or religious zealot. In which case you may not even eat bacon. End of conversation.

My goal is 50-50, because that's where you laugh the hardest and cry the most, and therefore where bacon tastes best.

My sister asked if I thought it was better to have loved and lost than never to have loved. I said I sided with Alfred Lord, which is, to me, a no-brainer. Since loss is a given, you may as well love your socks and panties off getting there.

On a day when I never even made it out of my pajamas, I also talked for hours and hours with a friend in Bakersfield who is coaching me on dating married men. We knew each other only slightly and for about a year, many years ago. Apparently, we were sleeping with all the same guys at the same time, although I never knew this until she recently e-hunted me down and told me so.

I was, like, cool. A coach! Because, unlike me, she never digressed, and continues to this day to go for the enigma. Me, I digress. I have a problem, I know, and it isn't depression so much as digression. Probably it isn't even a problem. It's just that —

Never mind.


Another person I talked to that day was my brother, who is in Ohio. I asked him if I was a drama queen and he hesitated.

My new favorite restaurant is Happy Garden because I didn't get sick when I ate there. (I have high standards, huh?) Well, I have heard from neighbors of the place, in Oakland's Laurel District, that pretty good meals could be had, but I went and got the salt and pepper oysters, and one smelled like shit. But, being me, I ate it anyway. No problem. Great place! **SFBG**

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## film

Kino21's "How We Fight" series showcases international films about the experience of war, including, at top, Stefano Savona's *Notes of a Kurdish Rebel* (screening Oct. 30 as part of "Program Three: Terrorists") and, below, works — many shot by soldiers amid battle — compiled by Mauro Andrizzi (screening Thurs/25 as part of "Program One: Iraqi Short Films"). At right, a dreamy scene from Italian director Tinto Brass's psychedelic early work, 1969's *The Howl*.



## Speak, memory

### A five-point look at Kino21's five-part war doc series

By Max Goldberg  
 > a&cletters@sfbg.com

**(1)** War demands chronicling as few human endeavors do, with representations spanning from cave drawings to cell phone photographs. German experimental filmmaker Hito Steyerl considers the volatility particular to the filmic war document in her elegant short *November* (2004), playing in Kino21's series "How We Fight: Conscripts, Mercenaries, Terrorists, and Peacekeepers" (kicking off Sept. 25 and continuing through October, with the last program screening Nov. 23). Steyerl's essay-film turns on her reexamination of some spunky "feminist martial arts" footage she shot of her friend Andrea Wolf in light of the woman's later martyrdom as a Kurdish freedom fighter. Competing renditions of Wolf commingle, each containing elements of documentary and fiction, with the only real truth being Wolf's sublimation as a "traveling image."

**(2)** The YouTube hell of the

footage captured in Iraq and Afghanistan — as dramatized in Brian de Palma's angry *Redacted* (2007) and the damaged fictions of Michael Haneke — was perhaps foreseen by Walter Benjamin in 1936: "The destructiveness of war furnishes proof that society has not been mature enough to incorporate technology as its organ." So it is that the crudeness of the digital loops shot by coalition forces and insurgents alike countervails the US military's computerized advancements. "How We Fight" opens with a compilation of this undigested material: footage from both sides synthesizing an implacable wave of mutilation. Insofar as any war can be said to have a film aesthetic, Iraq's is that of the surveillance shot — the natural complement of the conflict's signature weapon, the IED. As if we were watching some perverted version of the Bazinian long take, we observe, in a real time blighted by dirty pixelation and distorting zooms, as a convoy approaches an explosion.

**(3)** In an expanding field of unprocessed moving images, the documentary increasingly sees its own role shift to that of an interpreter of visual information already at hand. How else to explain all the recent documentaries dedicated to contextualizing id-like streams of footage from the battlefield and newsroom? It remains to be seen which of these works will deliver as lasting an indictment as *Winter Soldier* (1971), a collectively directed project that counterposes soldiers' colored 8mm footage from Vietnam with the mauve black-and-white of their testimonies. For "How We Fight," Kino21 screens the rarely seen *Interviews with My Lai Veterans* (1970), a short film that cuts to the same bone.

**(4)** The issue of how these films garner testimony is of paramount importance, as evidenced by Errol Morris' problematic probe of Abu Ghraib's "bad apples" in *Standard Operating Procedure*. Exemplary in this regard is Heddy Honigmann's *Crazy* (1999). The Dutch filmmaker is a master interviewer who treats her subjects as autonomous beings — Honigmann isn't afraid to prod, but she's not after dramatic effect. In *Crazy*, she stitches

CONTINUES ON PAGE 62 >>

#### DIRTY YOUNG MAN

The man himself would probably enjoy his artistic evolution being described as ass-backward. After a few years' absence, Italian director Tinto Brass re-emerged in the late 1970s with two world-class sleaze hits — Nazisploitation opus *Salon Kitty* (1976) and the notorious *Penthouse-produced Caligula* (1979), which he and scenarist Gore Vidal disowned (for different reasons). Thereafter he settled into glossy softcore romps whose fetish focus made him cinema's Trunk-Junk Laureate to Russ Meyer's Bard of Boob. Now 80-something, Tinto enjoys the long-running dirty-old-man status change of national embarrassment to cultural institution.

Yet before finding his professional-ogler niche, Brass was a young artist of the '60s — doing that Marx-and-Coca Cola thing like everyone else, stirring together the avant-garde, genre trash, and whatnot. He made not one but two films with the era's socialist It couple, Vanessa Redgrave and Franco Nero; a spaghetti western called *Yankee* (1966); and several anarchic movies as distinctively of their countercultural moment as a Peter Max poster.

Two such works get a rare big-screen unearthing in this week's YBCA mini-retrospective "Psychotic and Erotic: Rare Films by Tinto Brass." They recall a time in which no op-art design, split-screen image, cineast in-joke, or gratuitous Holocaust insert was beyond reach of a wide-open European commercial market where radical capitalists like Brass could cut creative teeth.

The quasi-giallo *Deadly Sweet* (1967) sets lovebirds Jean-Louis Trintignant and Ewa Aulin (a Miss Teen International who would next incarnate Terry Southern's porn ingenue Candy and endure costar Marlon Brando's alleged pawings) in Swinging London, pursued by kidnappers, blackmailers, police, and one mean dwarf. If a fashion-shoot montage doesn't remind you of the prior year's *Blow Up*, that film's poster is glimpsed for good measure.

Arbitrarily switching from color to black-and-white, this giddy lark remains your sole chance to witness the *Conformist* (1970) and *Z* (1969) star delivering a Tarzan yell while playing drums in his underpants, let alone enduring eyebrow torture. Its ending eerily anticipates 1972's *Last Tango in Paris*, once intended for Trintignant. (Brando's buttery costar Maria Schneider later stormed out on more degradation as *Caligula's* original female lead.)

CONTINUES ON PAGE 62 >>



From the director of AMERICAN MOVIE & THE YES MEN

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GLOWING  
LUMINESCENCE."**  
— Stephen Holden, THE NEW YORK TIMES

**"VIVID! A FUNNY,  
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character piece."** — Scott Tobias, THE OCEAN

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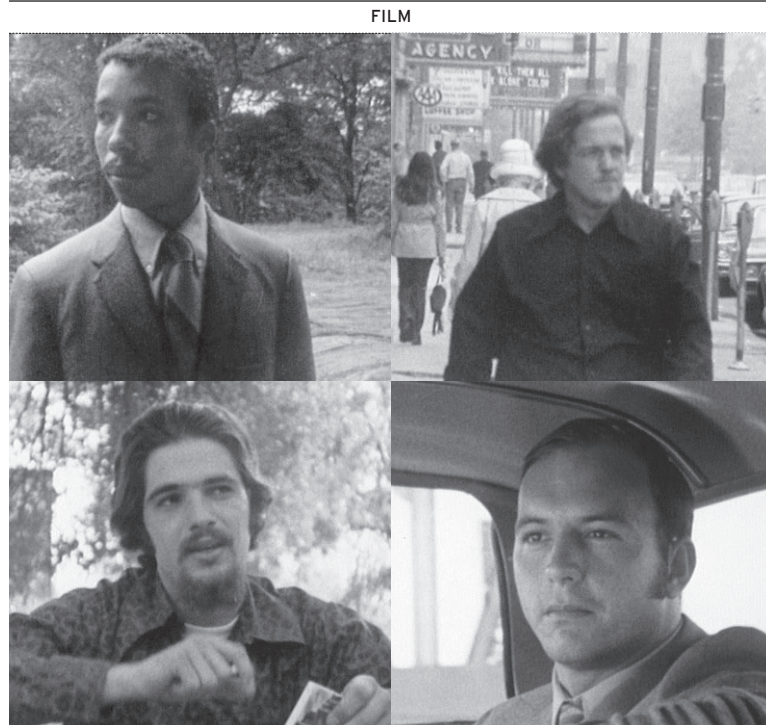
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FILM

## Speak CONT>>

together interviews with Dutch veterans of United Nations peace-keeping missions by asking them to share songs they associate with their deployments. The music, which ranges from Cambodian pop to Guns N' Roses' take on "Knockin' on Heaven's Door," opens the channels of memory in unexpected ways and mid-wives the guarded soldiers toward reflection and emotion. The passages in which Honigsmann holds close-ups of the veterans listening to their songs possess a plaintive mystery unavailable to Morris's occupied camera.

(5) In the singular, combat films of all kinds often extol the

false premises and ideals endemic to war. But taken as a collective enterprise, war documentaries pull back the curtain on the state-sponsored stagecraft and reveal the threads connecting disparate battles. We're ever reminded that "only the dead have seen the end of war." But if we take Hito Steyerl's spin through one particular labyrinth of war-scarred images at face value, even they may not be safe. **SFBG**

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### DIRTY YOUNG MAN

CONT>>

Even prankier, 1970's *The Howl* arrives at a Hippie Trail internationalism as ideologically pure as it is hindsight-campy. More a trippy lifestyle statement than a coherent political one, it runs Chaplinesque Gigi Proietti and flower-child Tina Aumont through a gauntlet of surreal Bunuel/Jorodowsky/Arrabal-esque horrors, including animal slaughter, historical atrocity clips, and mime. Spoken placards inform "Contemplation is bourgeois attitude" and "Anger must explode. Hate must burst!" Papism is ridiculed, though madonna/whore equations go unexamined. (You can take the artist out of Italy, but ...)

This agitprop fantasia eventually wears one out. Still, how can one dislike any movie that "ends" with a giant onscreen question mark that keeps doodling along, just to mess with ya? That's the Tinto Brass a Vanessa Redgrave could call comrade. The subsequent auteur of *Paprika: Life in a Brothel* (1991) — not so much. (Dennis Harvey)

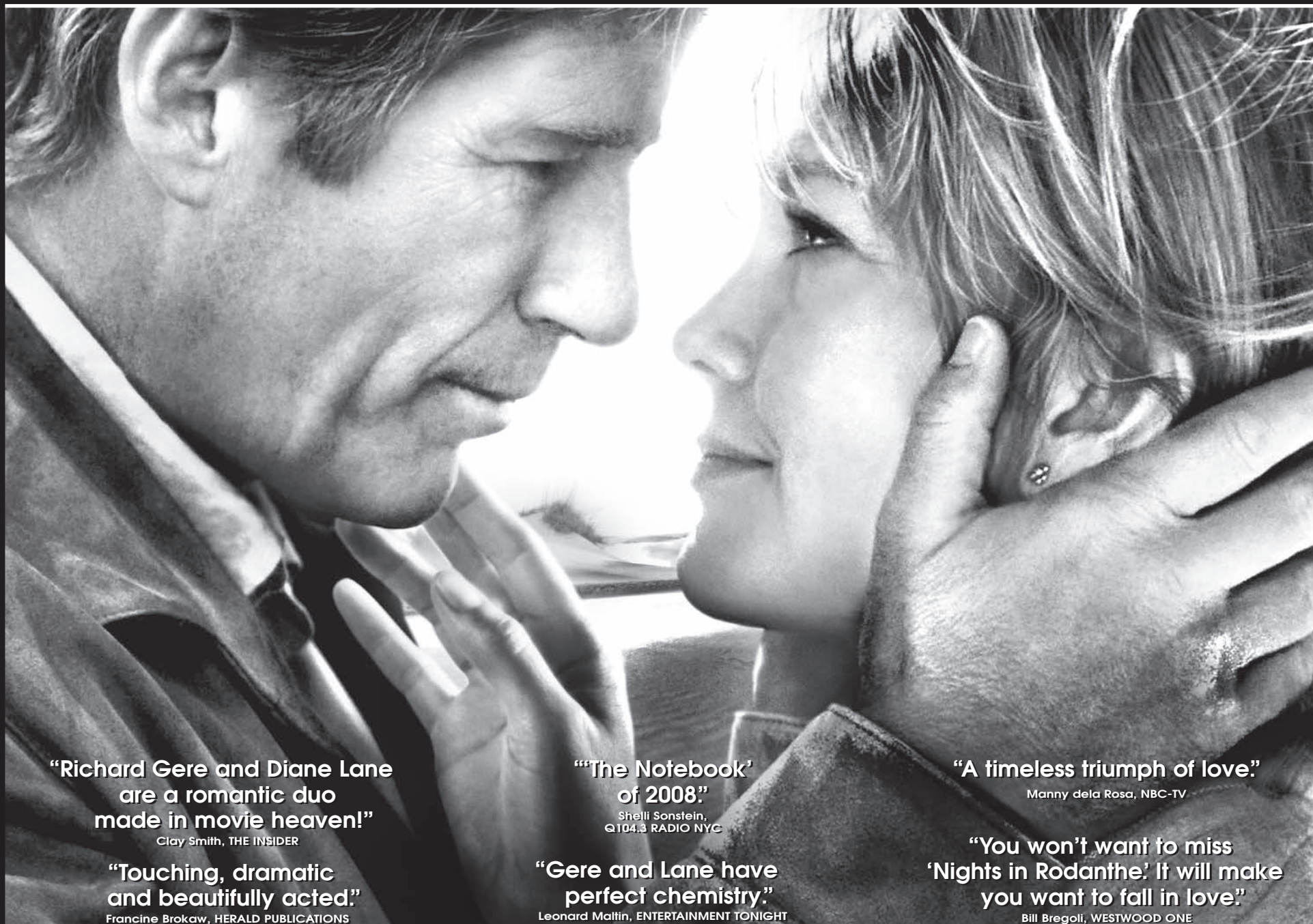
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## The Lucky Ones

**» REVIEW** Given the subject matter — soldiers returning home from Iraq — it should come as no surprise that the title *The Lucky Ones* is more than a little ironic. But things here aren't quite so cut-and-dry. Despite its focus, the film maintains a stubborn refusal to get too bogged down in the melancholy or the politics; it's a serious drama that's often very funny and mostly lighthearted. At the movie's center are three soldiers — Cheever (Tim Robbins), Colee (Rachel McAdams), and TK (Michael Peña). Accidentally thrust together, they embark on an unscheduled road trip, each with a separate mission. Cheever is trying to put his life back together; Colee wants to meet the parents of her late boyfriend; and TK hopes to restore function to his penis, which was wounded by shrapnel. Seriously. Though not the most conventional Iraq war story, the road movie formula is routine and elements of the plot feel somewhat stale. What elevates *The Lucky Ones* is a trio of memorable performances. Rachel McAdams is particularly impressive as Colee, delivering a complex portrayal of a woman ranting about the "lake of fire" one minute and raving about vibrators the next. She reflects the film's strongest assets: finding the humor in tragedy and sighting the mundane in the unreal. **(Louis Peitzman)**

**THE LUCKY ONES** opens Fri/26 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock, page 69. For first-run showtimes, see Movie Guide at [sfbg.com](http://sfbg.com). For complete film listings, see [sfbg.com](http://sfbg.com).

### OPENING

**Anita O'Day: The Life of a Jazz Singer** There's a lot you may know about Anita O'Day: that she was a jazz singer, a breakthrough recording artist, and an occasional heroin addict. And there's likely a lot you don't — turns out she lost her uvula during a childhood tonsillectomy. *Anita O'Day: The Life of a Jazz Singer* provides a comprehensive portrait of the performer by using an impressive collection of interviews and archival footage to give the fullest account possible. As a film, the documentary isn't all that innovative, but it gives "the Jezebel of Jazz" ample opportunity to shine. Through it all, she emerges as a figure even more powerful than her showstopping voice. The film's most poignant moments are those in which an older O'Day, who died in 2006, speaks candidly about her youthful transgressions — she's more practical than embarrassed. Though *The Life of a Jazz Singer* may not offer much that's new, it's a fitting tribute to a woman who sang passionately long after she'd lost her voice. (1:32) *Sundance Kabuki*. (Peitzman)

**Choke** Our depraved guide through the darkly comic world of *Choke* is Victor (Sam Rockwell). He's a fixture at the local sexaholic support group but isn't quite ready to kick the habit — he skips out of meetings early to have wild, public-restroom sex with the woman he's supposed to be sponsoring. Victor takes a pseudo-philosophical approach when it comes to his compulsions and idiosyncrasies, and narrates his tale with dry, detached humor. As

you might expect, he blames his inability to form lasting relationships with women on his mother (Anjelica Huston), a rebel in her younger years who's now living in a constant care facility, suffering from dementia and unable to recognize her son. Employed as an "historical interpreter" at a faux Colonial village, Victor doesn't make enough money to pay for his mother's treatment, so he supplements his income by deliberately choking on food at expensive restaurants and allowing good Samaritans to save him. (Apparently, after performing the Heimlich maneuver they feel compelled to send him checks.) Adapted from a novel by *Fight Club* author Chuck Palahniuk (he has a cameo), *Choke* isn't for everyone. Yet even those able to see the comedic potential in rogue anal beads and rape role-play will be disturbed by how clunky the pacing becomes midway through the film — presumably, a side effect of translating the novel's 300-plus pages into film form. When the script falters, Rockwell picks up the slack. The underrated actor has the sly comedic timing and dramatic range to pull off this deeply flawed but oddly likeable character. (1:32) *Embarcadero, California*. (Humphrey)

**The Duchess** Yo, wassup, G? News flash: the Duke is a doity dawg. *The Duchess* is being peddled as the woeful, pre-tabloid tale of a 1700s "It Girl" — Georgiana, Duchess of Devonshire — who found celebrity and a certain power thanks to her beauty and style eons before her descendent Princess Diana. All the proudly trashy drama is firmly in place here, recognizable from current-day broadsheets trumpeting the dubious achievements of the Olsen twins, LiLo, and company. Georgiana (the enormous-eyed Keira Knightley resembles a social-X-ray-slash-Keane-kid Marie Antoinette) — known as "G" by her hrumphing aristocratic bore of a baby daddy, the Duke (Ralph Fiennes), and BFFs-turned-frenemies like Lady Bess (Hayley Atwell) — had it rough. The Duchess

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**Ghost Town** Despite being directed by David Koepf, who helmed *Stir of Echoes* (1999) and *Secret Window* (2004), *Ghost Town* contains not an iota of supernatural thrilliness. Nope, what you get is a pretty shamelessly corny tale about a dead guy (Greg Kinnear) who all but forces an uptight dentist who can see *dead people* (Ricky Gervais) to prevent his widow

**A Girl Cut in Two** Prolific French filmmaker Claude Chabrol (the 78-year-old has directed more than 50 films) follows up the thriller *Comedy of Power* (2006) with this sleek and provocative indictment of the bourgeoisie. Ludvine Sagnier stars as Gabrielle, an angelic TV weathergirl pursued by aging novelist Charles Saint-Denis (François Berléand), who isn't as virtuous as his surname might suggest, and a mercurial, rich brat named Paul (Benoît Magimel), who spits out lines like "I'm used to getting what I want." Gabrielle flirts with Paul but clearly prefers the more sophisticated Charles. Although the much older man is married and often emotionally distant, she naively devotes herself to him. Even before *A Girl Cut*

**Igor (1:26)** 1000 Van Ness, Shattuck.  
**Lakeview Terrace** When Lisa (Kerry Washington) and Chris Mattson (Patrick Wilson) move into their “starter house” — since it has a three-car garage, sizable pool, sweeping hillside view, and god knows how many bedrooms, perhaps they ultimately plan to buy a castle — it seems a plus that their next-door neighbor is a policeman. Unfortunately, LAPD officer Abel Turner (Samuel L. Jackson) has a rather heavy-

handed sense of justice both on and off-duty. A widower who keeps his two children on a tight disciplinary leash, he has very specific ideas about what's right and wrong. Soon, it becomes clear that for Turner, interracial couples like the Mattsons fall into the latter camp. It doesn't take long before his barbed civility and leading comments turn to outright hostility, with the couple helpless to prove he's behind acts of vandalism and other escalating problems. Nor can his police buddies be expected to help. Directed (but not written) by Neil LaBute, this drama builds up a fair amount of discomfiting tension, with Jackson wisely underplaying a role that could have turned into a villainous caricature. The movie deserves credit for provoking discussion rather than simply inflaming racial paranoia à la *Crash* (2004), even if in the end it falters by reverting to the usual thriller clichés. (1:46) *Grand Lake*, 1000 Van Ness, Presidio. (Harvey)

**Mamma Mia!** (2:02) *SF Centre*.

**Man on Wire** (1:34) *Embarcadero, Shattuck*.

**Master Foe** (1:35) *Embarcadero*.

**My Best Friend's Girl** (1:43) *Grand Lake, Marina*, 1000 Van Ness, *SF Centre*.

**Pineapple Express** (1:52) 1000 Van Ness.

**Righteous Kill** (1:40) 1000 Van Ness, *SF Centre*, *Sightseer Kabuki*.

**What's What** (1:43) *Oaks*.

**Tell No One** (2:05) *Albany, Lumiere*.

**Towelhead** *Towelhead*, which *Six Feet Under* creator Alan Ball adapted from Alicia Erian's

**WALL\*E (1:38)**  
1000 Van Ness.

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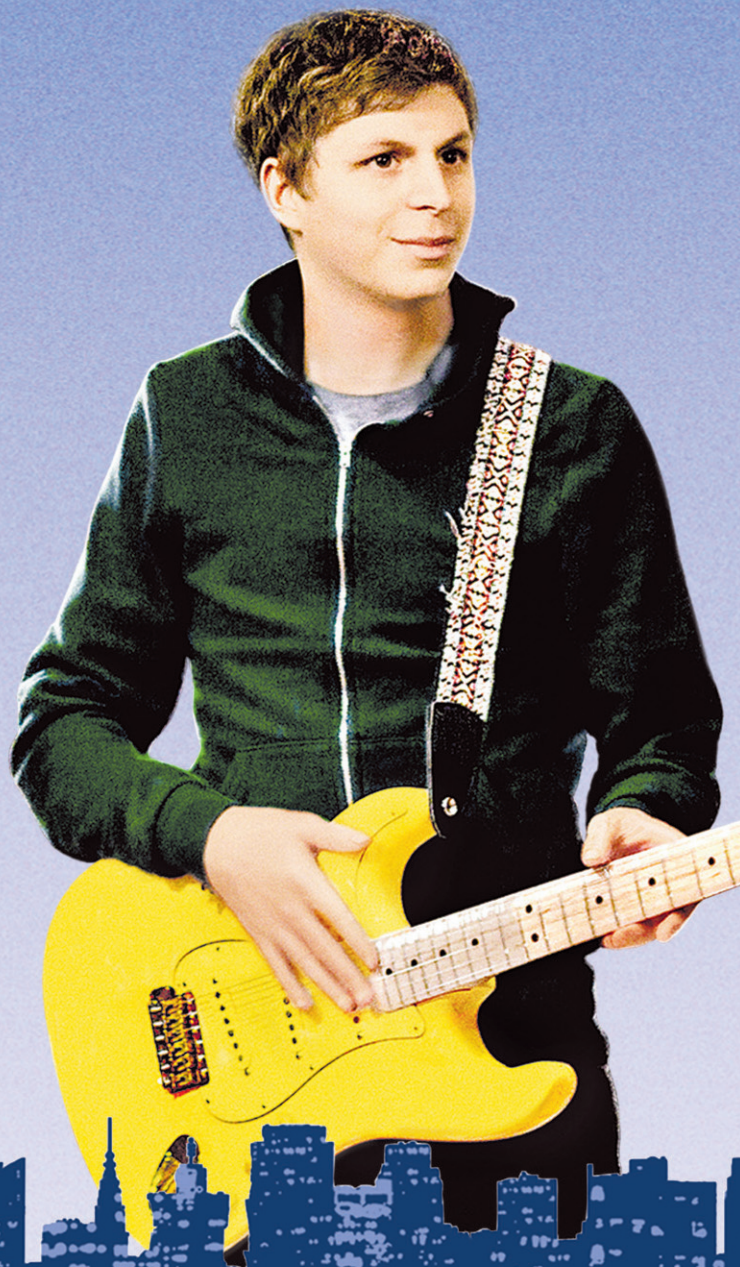
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ded 1939 adaptation of Clare Booth Luce's hit play *The Women* a contemporary makeover is a tricky proposition in a post-*Sex and the City* world. To a certain extent, *SATC* shares many superficial similarities with the original *Women* — both focus on a close-knit circle of wealthy New York girlfriends whose existence essentially revolves around gossiping to and about each other — and the errant men in their lives — while looking fabulous and dropping catty zingers. But whereas the original looked down its nose at the type of society women Booth regularly satirized in *Vanity Fair*, *SATC* was far more sympathetic — an aspirational fairy tale that clothed its reductive feminism in the accoutrements of a *Vogue* spread. Still, judging by the TV ratings and box office returns, women loved it. *Murphy Brown* creator Diane English's 15-years-in-the-making update of *The Women* borrows from both Cukor and *SATC*, trading much of the former's spunk in for ya ya sisterhood-style treacle while hoping some of the latter's luxury brand-driven Big Apple cachet rubs off. English borrows many of the original film's famous set pieces and one-liners, but most of the marquee names (Meg Ryan, Annette Bening) let their lines fall flat, especially compared to the original cast's seemingly pep pill-induced pacing. (1:54) *Empire*, *Four Star*, *1000 Van Ness*, *Orinda*, *Presidio*. (Sussman)

**Yousou N'Dour: Return to Gorée** Watching *Yousou N'Dour: Return to Gorée* is a fully engaging experience — provided you're a fan of Yousou N'Dour. For everyone else, it won't offer much, aside from some good music and the occasional burst of insight. The documentary follows the Senegalese singer on a musical pilgrimage: traveling from Atlanta to New Orleans and New York to Luxembourg, N'Dour discovers the evolution of African music and listens to other performers infuse his pieces with jazz and gospel. It all culminates in the promised return to Gorée, an island made infamous by its associations with the slave trade. Unfortunately, the film never quite reaches the height of profundity it suggests. In fact, much of the running time is dominated by the feeling that "you had to be there"; its lack of context and cohesion work against the overall effect. In the end, *Return to Gorée* carries an admirable message of interconnectedness, but getting there is no easy journey. (1:48) *Sundance Kabuki*. (Peitzman)

#### REP PICKS

▶ "How We Fight: Conscripts, Mercenaries, Terrorists, and Peacekeepers" See "Speak, memory," page 61. *Artists' Television Access*.

▶ "Psychotic and Erotic: Rare Films by Tinto Brass" See "Dirty young man," page 61. *Verba Buena Center for the Arts*. **SFBG**

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**Queer Women of Color Media Arts Project presents a night of films at the Yerba Buena Center for the Arts as part of YBCA's spotlight on local curators.** | PHOTO BY ANDREW WEEKS

Schedules are for Wed/24–Tues/30 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. Kino21 presents: "How We Fight Program One: Iraqi Short Films," works by Argentine director Mauro Andrizzi, Thurs, 8. Scary Cow Film co-op presents: **Iran (Is Not the Problem)** (2008), Fri, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. "Bette Davis Centennial": • **Jezebel** (Wyler, 1938), Wed, 1, 4:45, 8:45, and **Of Human Bondage** (Cromwell, 1934), Wed, 3, 7. "Legendary Composer: Nino Rota (1911-1979)": **La Dolce Vita** (Fellini, 1960), Thurs, 12:30, 4, 7:30. "James Dean Memorial Weekend": **East of Eden** (Kazan, 1955), Fri, 2, 4:30, 7, 9:20; **Rebel Without a Cause** (Ray, 1955), Sat, 2, 4:30, 7, 9:20; **Giant** (Stevens, 1956), Sun, 2:30, 7. **Deathblow to Downtown** (Nichols and Charnoski, 2008), Mon, 8. "Master of Light: Conrad Hall": • **The Day of the Locust** (Schlesinger, 1975), Tues, 7, and **Fat City** (Huston, 1972), Tues, 9:35.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Battle in Seattle** (Townsend, 2007), call for dates and times. **The Pool** (Smith), Sept 26-Oct 1, call for times. **Salomy Jane** (1914), Sat, 7. Introduced by historians David Kiehn and William Sagar, with live piano accompaniment by Bruce Loeb.

**CINEMA HEAVEN ENCORE** Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

**CLAY** 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8-10.50. "Late Night Picture Show": **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight.

"**FILM NIGHT IN THE PARK**" Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-6. **Amelie** (Jeunet, 2001), Fri, 8; **The Bridge on the River Kwai** (Lean, 1957), Sat, 8.

**GOETHE-INSITUT** 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. \$5. "Literature in Motion: Thomas Mann": **Buddenbrooks** (Episodes 6-7), Tues, 7.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **The Greening of Cuba** with "The Story of Stuff" (Leonard), Wed, 7:30.

**MAIN POST THEATRE** 99 Moraga, the Presidio, SF; (415) 561-5500, www.presidio.gov. Free. "Film in the Fog": **An American in Paris** (Minnelli, 1951), Sat, 5.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@milibrary.org (reservations required as seating is limited). \$10. "Cinemalit: Peter Sellers, Comic Chameleon": **Being There** (Ashby, 1979), Fri, 6:30.

**ODDBALL FILMS** 275 Capp, SF; (415) 558-8117, info@oddballfilm.com (RSVP required). \$10. "Wine, Womanizing, and Song," Fri, 8:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Manoel de Oliveira: Talking Pictures": **Belle Tourjours** (de Oliveira, 2006), Wed, 6:30; **Belle de Jour** (Buñuel, 1967), Wed, 8; **Abraham's Valley** (de Oliveira, 1993), Sun, 3:30. "Before Big: The Early Films of David Lean": **In Which We Serve** (Coward and Lean, 1942), Thurs, 6:30; **Hobson's Choice** (Lean, 1953), Sat, 6:30. "Campus Connections": **Crossing the Bridge: The Sound of Istanbul** (Akin, 2005), Thurs, 8:45; **U-Carmen eKhayelitsha** (Dornford-May, 2005), Fri, 8:10. "Unknown Pleasures: The Films of Jia Zhangke": **Useless** (2007), Fri, 6:30. "Jean-Luc Godard: Movie Love

in the Sixties": **Two or Three Things I Know About Her** (1966), Sat, 8:45. "Alternative Visions": **Invisible Adversaries** (Export, 1976), Tues, 7:30.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$5-8.50. **CSNY Déjà Vu** (Shakey, 2008), Wed, 2, 7:15, 9:20. **Fear and Loathing in Las Vegas** (Gilliam, 1998), Thurs, 7:15, 9:45. **Gonzo** (Gibney, 2008), Fri-Sat, 7, 9:30 (also Sat, 2, 4:30). **The Edge of Heaven** (Akin, 2007), Sun-Mon, 7, 9:30 (also Sun,

2, 4:30). **Piece by Piece** (Hill, 2005), Tues, 7:15, 9:15.

**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **American Teen** (Burststein, 2008), Wed-Thurs, 7. **Forbidden Lies** (Broinowski, 2007), Wed-Thurs, 7, 9:10 (also Wed, 2:30, 4:45). **The Universe of Keith Haring** (Clausen, 2008), Wed-Thurs, 9 (also Wed, 5). "San Francisco Blues Festival Film Series": **John Lee Hooker: Come and See About Me** (Sarles, 2004), Sept 26-Oct 2, 6:30, 9 (also Sat/27-Sun/28, 3). For more information, visit www.sfb Blues.com.

**SAN FRANCISCO PUBLIC LIBRARY** 100 Larkin, SF; www.sfpbl.org. Free. "From the Sea to the Stars": **2001: A Space Odyssey** (Kubrick, 1968), Thurs, noon. Large-screen video presentation.

**SHATTUCK** 2230 Shattuck, Berk; (510) 843-3699, www.berkeleyvideofilmfest.org. East Bay Media Center presents: "Berkeley Video and Film Festival," Fri, 7:30; Sat-Sun, 1.

**SUNDANCE KABUKI** 1881 Post, SF; 1-888-467-0404, www.keysundaycinemaclub.com. \$99-115 for seven-session series. "Key Sunday Cinema Club," advance film screening and discussion, Sun, 10am.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Psychotic and Erotic: Rare Films by Tinto Brass": **The Howl** (1969), Wed, 7:30; **Deadly Sweet** (1967), Sun, 7:30. "The People Behind the Screen: Bay Area Film Curators Invade YBCA": "Euphoria!," presented by Oddball Films, Thurs, 7:30; "Electrifying Escapades: Queer Women of Color Films," presented by the Queer Women of Color Media Arts Project, Sat, 7:30. **SFBG**

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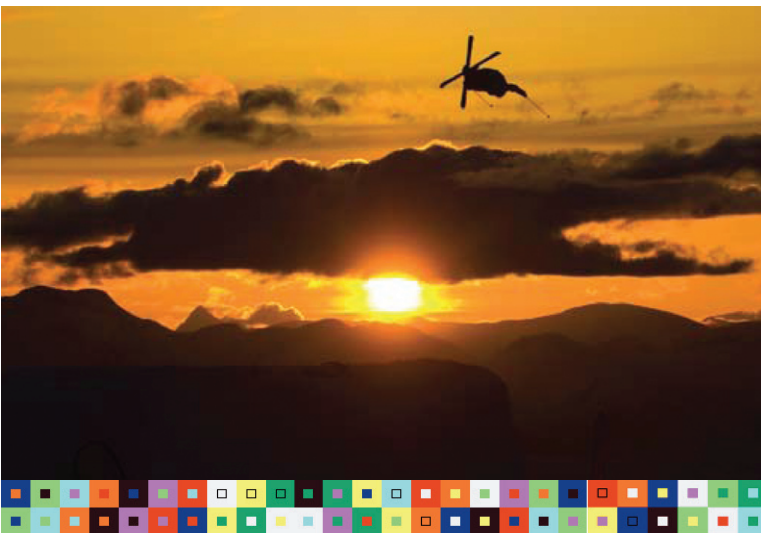
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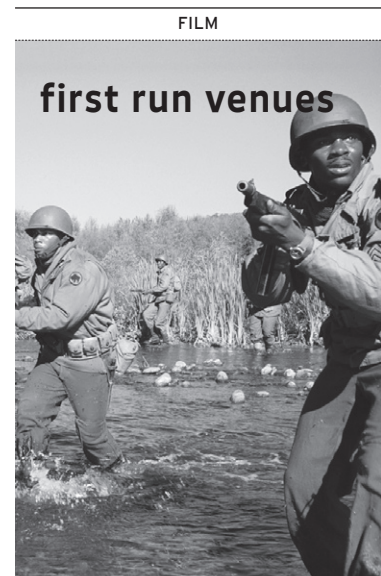
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Derek Luke (far right) stars in Spike Lee's World War II epic *Miracle at St. Anna*, out Fri/26. | PHOTO BY DAVID LEE

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**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.  
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**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.  
**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.  
**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.  
**Empire** West Portal/Vicente. 661-2539.  
**Four Star** Clement/23rd Ave. 666-3488.  
**Kabuki Cinema** Post/Fillmore. 929-4650.  
**Lumiere** California/Polk. 267-4893, 777-FILM, #097.  
**Marina Theatre** 2149 Chestnut. www.Intsf.com/marina\_theatre  
**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.  
**Metro** Union/Webster. 931-1685.  
**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.  
**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.  
**Presidio** 2340 Chestnut. 776-2388.  
**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.  
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**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.  
**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.  
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**ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT**CASE FILE #287289. The following person is doing business as **ERNESTO'S HAIR SALON**, 2093 Mission St., San Francisco, CA 94110. Ernesto Cabello, 2093 Mission St., San Francisco, CA 94110. Lorena Santana, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/12/05. Signed Lorena Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425105.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313642-00 The following person is doing business as **CREATIVE LIGHTING DESIGN**, 51 Brewster St., San Francisco, CA 94110. James S. Duhig, 51 Brewster St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/08. Signed James S. Duhig. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on Aug 11, 2008. **September 3, 10, 17, 24, 2008. L#424902.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313729-00 The following person is doing business as **MORRISON PRODUCTIONS; MORRISON SIGN & GRAPHICS**, 2650 21st. St., San Francisco, CA 94110. Thomas A. Morrison, 2652 21st St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/13/08. Signed Thomas A. Morrison. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on August 13, 2008. **September 10, 17, 24, October 1, 2008. L#425002.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313967-00 The following person is doing business as **LATINOVISION MEDIA; FINANZAS USA**, 3275 Mission St. #8, San Francisco, CA 94110. Armando Mauricio Molina, 3275 Mission St. #8, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Armando Mauricio Molina. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 25, 2008. **September 3,10, 17, 24, 2008. L#424904.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314059-00 The following person is doing business as **BRONZE BEAUTY**, 1929 Ocean Ave., San Francisco, CA 94112. Nhung Nguyen, 570 Duncan St., San Jose, CA 95127; Tuai Nguyen, 3182 Impala Dr. #1, San Jose, CA 95117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/28/08. Signed Nhung Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 28, 2008. **September 24, October 1, 8, 15, 2008. L#425201.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314119-00 The following person is doing business as **BOGEMA**, 1772 Union St., San Francisco, CA 94123. Svetlana Elisseeva, 300 E. Cotati Ave. #2, Cotati, CA 94931. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/2/08. Signed Svetlana Elisseeva. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argenti on September 2, 2008. **September 17, 24, October 1, 8, 2008. L#425108.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314235-00 The following person is doing business as **ERNESTO'S HAIR SALON**, 2093 Mission St., San Francisco, CA 94110. Ernesto Cabello, 2093 Mission St., San Francisco, CA 94110. Lorena Santana, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/8/08. Signed Ernesto Cabello. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425105.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314255-00 The following person is doing business as **YOGA CO-COON**, 2051 Harrison St., San Francisco, CA 94107. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425107.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314282-00 The following person is doing business as **ERIK'S DOG-WALKING AND PET SITTING**, 1864 Maybelle Dr. Pleasant Hill, CA 94523. Erik William Grow, 1864 Maybelle Dr., Pleasant Hill, CA 94523. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Erik W. Grow. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribell Jaldon on Sep 9, 2008. **September 24, October 1, 8, 15, 2008. L#425203.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314405-00 The following person is doing business as **RALO RECORDS/ S.M.E. (Samoends)**, 1978 Armstrong St., San Francisco, CA 94124. Michael Fiapoto; Taulolo Maulia III, 9340 Fleetwood Dr., San Bruno, CA 94066. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 9/15/08. Signed Michael Fiapoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on September 15, 2008. **September 17, 24, October 1, 8, 2008. L#425102.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314537-00 The following person is doing business as **JAZZ CIGARETTE**, 1384 McAllister St. Apt #2, San Francisco, CA 94115. William R. Cline, 1384 McAllister St. Apt #2, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/19/08. Signed William R. Cline. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Sep 19, 2008. **September 24, October 1, 8, 15, 2008. L#425202.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **September 12, 2008.** To Whom It May Concern: The name of the applicant is: **7 HILLS RESTAURANT LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1911 Fillmore St., San Francisco, CA 94115-2706. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): September 17, 24, October 1, 2008 L#425104.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC08545276. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Huiying Shi for change of name. TO ALL INTERESTED PERSONS: Petitioner **HUI-YING SHI** filed a petition with this court for a decree changing names as follows: Present Name: HUI-YING SHI. Proposed Name: **VICTORIA SHI.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 08. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 5, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 5, 2008 by Gordon ParkLi, Clerk, Param Natt. Deputy Clerk. **September 17, 24, October 1, 8, 2008. L#425101**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC08545286. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Ori Katz and Kristen Borland Katz for change of name. TO ALL INTERESTED PERSONS: Petitioners **ORI KATZ AND KRISTEN BORLAND KATZ** filed a petition with this court for a decree changing names as follows: Present Names: ISAAC KATZ AND EMMITT KATZ. Proposed Names: **ISAACE BORLAND KATZ AND EMMITT BORLAND KATZ.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 16, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 8, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 8, 2008 by Gordon ParkLi, Clerk. Cristina Bautista, Deputy Clerk. **September 3, 10, 17, 24, 2008 L#424901**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jauregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUREGUI** filed a petition with this court for a decree changing names as follows: Present Name: EDGAR MAR JAUREGUI. Proposed Name: **MICHELLE JAUREGUI.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 23, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 19, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 19, 2008 by Gordon ParkLi, Clerk. Param Natt. Deputy Clerk. **September 10, 17, 24, October 1, 2008. L#425003**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carlos Velasco for change of name. TO ALL INTERESTED PERSONS: Petitioner **IRMA DURAN** filed a petition with this court for a decree changing names as follows: Present Name: CARLOS VELASCO. Proposed Name: **CARLOS DURAN-VELASCO.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 20, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on September 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Sep 18, 2008 by Gordon ParkLi, Clerk. Elias Butt, Deputy Clerk. **September 24, October 1, 8, 15, 2008. L#425204**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAMES**SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Francis Eufrate for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANCIS EUFRATE** filed a petition with this court for a decree changing names as follows: Present Name: FRANCIS EUFRATE. Proposed Name: **FRANK EUFRATE.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 9, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 4, 2208. Endorsed Filed, San Francisco County Superior Court of California on Aug 4, 2008 by Gordon ParkLi, Clerk. Cristina Bautista, Deputy Clerk. **September 17, 24, October 1, 8, 2008. L#425103**  
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**GUARDIAN**

BAY GUARDIAN **PET OF THE WEEK**

**Duchess** (A05761225)

Duchess is a 10-year old Pomeranian mix. She's a very sweet older gal who enjoys cuddle time and easy walks with her person. She has very limited vision, but still gets around quite well. Duchess would make a great dog for someone needing a low-energy companion.

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**DUCHESS**





"Conspicuous Consumption" 9 24 08

1	2	3	4		5	6	7	8	9		10	11	12	13
14					15						16			
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62	63	64						65	66		67			
68					69						70			
71					72						73			

- Across
1. "Gag me!"

5. Areas of muscle tightness

10. Fish that's high on the food chain

14. Profess

15. Stone-and-ink print, briefly

16. Preppy shirt brand

17. Seattle area code, archaically represented

18. Eating record #1 (four 32-ounce bowls in eight minutes)

20. Some Expressionist works

22. He said "They call [cocaine] an epidemic now. That means white folks are doing it."

23. Eating record #2 (set on Thanksgiving, 2003)

26. Eating record #3 (48 soft ones)

30. Liz Phair's alma mater

31. Verb for Popeye

33. Ringo's oldest son

34. "That's not news to me"

36. Be extra diligent with the lawn

38. Smart \_\_\_\_

41. Praise

43. Limerick language

44. Station type that may play a lot of John Mayer

46. White powders

48. Pod thing

49. Dorm monitors: Abbr.

51. Dairy digestion aid

55. Eating record #4 (141 pieces in six minutes)

57. Eating record #5 (set at the Baltimore Waterfront Festival, 2006)

59. 2008 Infogrames merger partner

61. Keeps asking questions

62. Eating record #6 (21 baseball-sized ones in five minutes)

67. 1996 vehicle for Gwyneth

68. Flirting facility

69. Foil cousins

70. Well

71. Blue box material

72. Gave certain ideas, in a way

73. Salty sauce beans
7. Universally donatable blood

8. Fraught, as an issue

9. BMG partner

10. Young girl's accoutrement

11. Gun designed in 1948

12. Strict parent's answers

13. King Sunny \_\_\_\_ (Nigerian musician)

19. "I've got better things to do"

21. Act the sourpuss

24. Place with previews

25. Heavily, heavily guarded U.S. fort

27. Drug \_\_\_\_

28. Stately trees

29. \_\_\_\_-Ball

32. Room with easels and drafting tables

35. Asian temple

37. Places to "go," while on your way somewhere

38. Continental range

39. Stead

40. Airplane passengers may check them: Abbr.

42. \_\_\_\_ land

45. Certain corn chip

47. Letters on some pre-1991 Olympic hockey jerseys

50. Tussle

52. With hands on hips

53. Appropriate

54. Lazy student's downloads

56. Clarkson's "Behind These \_\_\_\_ Eyes"

58. Agitated

60. Genesis character

62. "Rocky" studio

63. Fresno Grizzlies level

64. "Ew, spare me the details": Abbr.

65. 90s heartthrob, to fans

66. ID theft target

Last week's solution

T	V	M	A		S	K	I	P		H	A	D	S	T
A	M	I	D		B	N	A	I		A	L	I	T	O
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C	H	E	N	E	Y	S	M	O	K	E	R			
O	U	T	A	T	E		A	W	E		Y	A	C	K
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E	D	W	A	R	D	S	T	O	L	I	V	E	B	Y
A	L	E	V	E		A	G	U	A		D	R	A	T
S	E	R	G	E		T	E	T	S		S	O	R	E

Call (330) 328-3264 for free hints to this week's puzzle

connections

> women seeking men

ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. [☎293630](#)

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. [☎434857](#)

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. [☎651494](#)

OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. [☎262074](#)

MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. [☎263705](#)

LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. [☎270631](#)

NATURAL AND NURTURING

WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. [☎274570](#)

TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring. ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. [☎280729](#)

WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! [☎281901](#)

VERY YOUTHFUL SENIOR

N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. [☎280138](#)

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. [☎943818](#)

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. [☎861416](#)

BUSY SANTA CRUZ GRANDMOTHER

Attractive W/WF, blonde/blue-green, 5'8", of German descent, seeks honest, educated male friend, 60-80, to discuss world affairs, go to movies, day trips, coffee, Chinese food. [☎965249](#)

LET'S MEET SOON!

Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. [☎293599](#)

YOU

FOUND ME!

Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. [☎276479](#)

LET'S ENJOY LIFE!

SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. [☎280727](#)

HI THERE!

SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. [☎280728](#)

NURTURING SINGLE WOMAN...

goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. [☎281896](#)

GOOD VALUES

Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. [☎281902](#)

FRIENDLY BUT SHY

Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, nightclubs. Seeking male, 40-60, for casual dating. [☎281903](#)

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> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. [☎230241](#)

WONDER WOMAN WANTED

SWM, 50, 5'11", 195lbs, needs daring Super Heroine to rescue me from villainesses. Romance and LTR very possible! [☎294604](#)

ATHLETIC SWM

Gentleman seeking SF, 30-40, attractive, fit, humorous, respectful, caring, I'm 6'2", good looks, loves outdoors. If you're interested, please get in touch! [☎292134](#)

NATURAL NURTURING

Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. [☎129412](#)

MUSICIAN

BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. [☎263071](#)

GIVE ME A CALL

SM, 33, 5'4", 165lbs, shaved head, goatee, wears glasses, likes playing basketball, outdoor activities and more. Looking for a female for dating and spending time together. [☎264332](#)

DRAMA FREE

SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. [☎266810](#)

SEEKING LONELY GRANDMA...

58+, who is interested in meet a 45-year-old, clean-cut, healthy, good-looking WM, widower, for companionship and good times. Size and appearance unimportant. [☎273735](#)

ROMANTIC GUY

SM, early 50s, works a lot, loves animals, the outdoors, going to movies and more. Looking for a lady, 25-35, who has a good heart, to have fun with and get to know. [☎275617](#)

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. [☎462878](#)

WHAT YOU WANT

Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. [☎279265](#)

DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. [☎882926](#)

SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. [☎200365](#)

HELLO THERE!

SM, 40ish, friendly, intelligent, personable, compassionate, honest, likes reading, dining out, dancing, traveling. ISO nice woman, 30-50, for LTR. [☎293594](#)

FIRST TIME DOING THIS

Single gentleman, likes golf, traveling, volleyball. Seeking a nice, caring woman, 50s, for dating first and maybe leading to serious relationship. [☎280730](#)

> men seeking men

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HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. [☎753249](#)

MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! [☎264067](#)

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. [☎753256](#)

GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. [☎754037](#)

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. [☎778621](#)

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. [☎862331](#)

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. [☎863423](#)

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## > sensual massage

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## psychic dream astrology

### SEPT. 24-30

Mercury goes retrograde on the 24th!

#### ARIES

**March 21–April 19**  
Resist all urges to futz with things this week, Aries. If it ain't broke, don't fix it. You are being challenged to sit with things in their state of flux and allow them to develop on their own. It's hard for you not to take control, especially when you feel like you could get things done faster and better. Instead of setting the pace, flow with it.

#### TAURUS

**April 20–May 20**  
Be prepared to adapt to the organic changes around you. For example, if you're out on the town all day, bring an extra layer or you might get cold later. Be open to the unexpected, and trust in your ability to be flexible.

#### GEMINI

**May 21–June 21**  
It's like you know what you need to know, but you don't want to know it. Instead of facing things head on, you're torturing yourself and tripping out in "confusion." Remember when you used to fake being sick to get out of school, but then you actually got sick from the stress of it all? That's so seventh grade! Grow up and deal with what's real.

#### CANCER

**June 22–July 22**  
If ever there was a time for finding your truest truth, this is it, Cancer. Accounts must be settled in your karmic checkbook. You've got to do the internal labor that leads to insight so you can move toward lasting internal resolution. Debt-free love connections can be right around the bend if you do the work now.

#### LEO

**July 23–Aug. 22**  
Lay foundations for the wonderful love you wish for. Mobilize your actions with integrity, and do the hard and earnest work that a lovin' Leo needs to do. You can't control what is yet to come, but you can put in to your relationships what you want to get out of them. Assert yourself with a lion's heart.

#### VIRGO

**Aug. 23–Sept. 22**  
Moving slowly is your key to OK-ville. Your inner manager is trying to make your inner peons take the brunt of the pressure off your inner CEO. Be a team player! Get all of your ambitions, needs, and wants in a row, and order your choices to make peace with necessary compromises.

#### LIBRA

**Sept. 23–Oct. 22**  
You think you're clear and solid, your vision is tight, and you're ready for anything. Then, at the last minute, you change your mind, flip the script, and trip the frick out. Now you feel oh-so-sad. Oh, Libra. You may want to change the past, but you can't. Learn to live with your mistakes.

#### SCORPIO

**Oct. 23–Nov. 21**  
The details and dramas of life are bringing you down, warping your mind and good cheer. You may prefer to put a good face on things, silently willing them to get better, but it won't work! Instead, trust and invest in abundance. Believe it or not, all is as it should be, working itself out in its own damn time.

#### SAGITTARIUS

**Nov. 22–Dec. 21**  
The end of a cycle and the start of a new one can be hard to decipher. Here you are, at this meaningful precipice, and you have to move through old emotional patterns you've seen inside yourself time and time again. But it's OK. Don't let a little rain on your parade stop the whole production.

#### CAPRICORN

**Dec. 22–Jan. 19**  
Share loving feelings with other humans. You are fine. You are good. You are OK. Now you have to use those wings of yours and do a little test swoop over your relationships. Don't let your fear of flying keep you down. Invest in others as a way to invest in yourself. Take a chance on love.

#### AQUARIUS

**Jan. 20–Feb. 18**  
You want fun and excitement — and who doesn't, Aquarius? You also want things to be secure, comfy, and stable. But you are confused, focusing your energy on red when you want blue. Get clear with your intentions. If you can't, be patient 'til you have a sound line between what you want and what you're doing.

#### PISCES

**Feb. 19–March 20**  
Take responsibility for yourself without taking the joy out of things. Reflection and self-evaluation will facilitate much-needed clarity. Asserting boundaries is more about saying yes to yourself than saying no to others. Remember: just 'cuz you have to wear a seat belt doesn't mean the roller coaster isn't fun. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an individual astrology or intuitive reading at [psychicdream@sfbg.com](mailto:psychicdream@sfbg.com).



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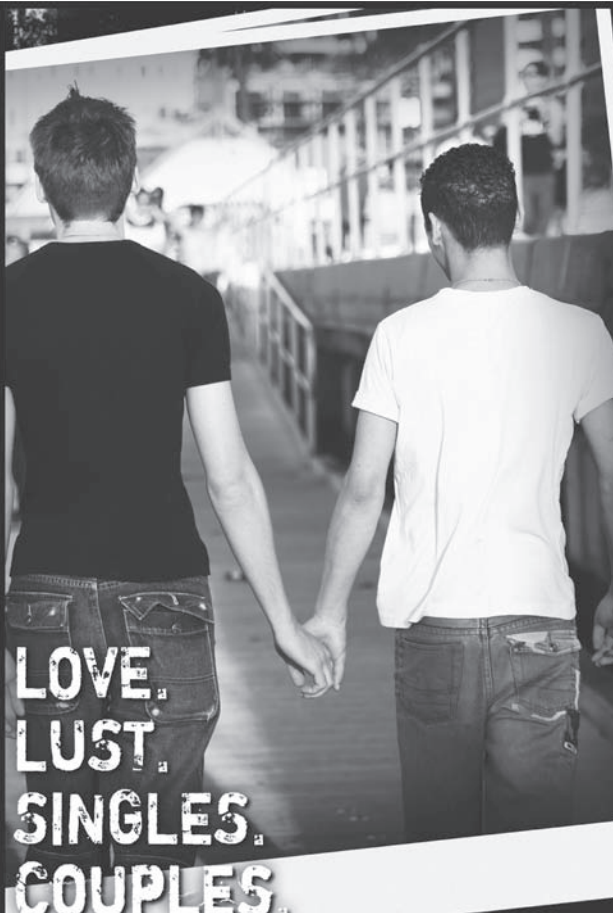
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## Sunrise, sunset

By Andrea Nemerson  
 > andrea@altsexcolumn.com

**Dear Andrea,**

My boyfriend is 30 years older than me. I am in my late 20s and he is in his late 50s. We are very much in love and the sex is pretty good. (We have both had many partners before each other.) I don't have a father complex or anything like that. We both come from standard middle-class families. He has never been married and has no children.

We have been together a while and are thinking about getting married. But I have two concerns. How much longer will he be able to get it up? And, if we get married, we would want to have children some time in the future. I have heard that the father's age counts too when calculating the risk of birth defects. He is very healthy and youthful. What do you think?

Thanks,  
 Older and wiser?

**Dear Older:**

I am far from a hopeless romantic, but I do believe in love, of course, and I cheer on the occasional blind leap of faith as long as I'm not the one who has to do the leaping. I have to admit that I'd tend to wonder why, exactly, a man in his late 50s has never been married, and I'd wonder just how many new tricks such an old dog is going to be willing to learn. Particularly about having children. He knows about the sleep deprivation and the postponement of personal gratification and the mess and the noise, right? And that's just the baby years. I'm hoping you've also discussed the hard part, that is, the possibility that he will not be around or, if around, not up to participating much when your baby is contemplating grad school. I'm an older parent myself, and believe me, I have all the sympathy in the world. But 60 is hella older — too old for any of this blind leap of faith business. You've got to talk about this stuff.

Assuming you have, and that the built-in risks are A-OK with both of you — and that you've worked out your contingency plans — I wouldn't let visions of future flaccidity stop you. Most men slow down a little as they age (this is probably already in evidence), and nearly all will require more stimulation. A lot of men are going to need some fairly aggressive physical interaction where once a peek or even a thought was enough. But so what? You want to touch him, right? Anyway, he isn't a cyborg designed for planned obsolescence — i.e., he isn't going to shut off at 65 and force you to buy the new model. Our declines tend toward the gradual.

I know the expected thing here would be a long discussion on how much better older

men are, what with the increased patience and the focus shifting from themselves to you and the fingers and the tongues. And all that is true, but I figure if you were asking specifically about the hard-ons, you had a reason (beyond hoping he can knock you up) and you don't necessarily want a future of patient, sophisticated fingers and tongues and no penis. Some women like the penis! The penis is good! If he's in decent health and doesn't have to take beta-blockers or anything, though, you shouldn't have to worry about going without for a good long time. Sixty-ish is old for a new dad, but it's extremely young for an old guy. How's that?

But what if the inevitable slow down does turn into a total shut down? Luckily, there is really remarkably effective medical intervention available, but you might want to make sure he'd be on board for that. You should both remember that Viagra and friends don't always work, and there are drugs he could be on that contraindicate them. None of this is pleasant to talk about, but I somehow doubt you're the only one in this ménage who's wondering what will happen if (when, really) he can't get it up. He might like to know that you won't turn him out to pasture the first time and take up with the next young stud who jumps your fence. You won't, right?

The worry about the birth defects: well, that's real. You'll see different figures, but most articles from reputable sources say that there is a definite rise in the incidence of Down syndrome and other genetic disorders with older fathers, especially when the mothers are older as well, as is frequently the case. The overall incidence of genetic disorders is still really low though, which is easy to forget when you're reading about the percentage increase in cases of such-and-such. I wouldn't think it's high enough to dissuade an otherwise determined couple from having a kid, and I'm certainly not going to attempt to do so. What you do need to do, though, is decide what you will do if you determine that you are carrying a fetus with a genetic disorder. A blind leap of faith is all well and good as long as all the participants are consenting adults. But a baby, even a potential baby, needs a plan.

Love,  
 Andrea

*Got a salacious subject you want Andrea to discuss? Ask her a question!*

*Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at [www.gogetyourjacket.com](http://www.gogetyourjacket.com), but don't look there for the butt sex. There isn't any.*



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asp?srSID=39

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**GUARDIAN**

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